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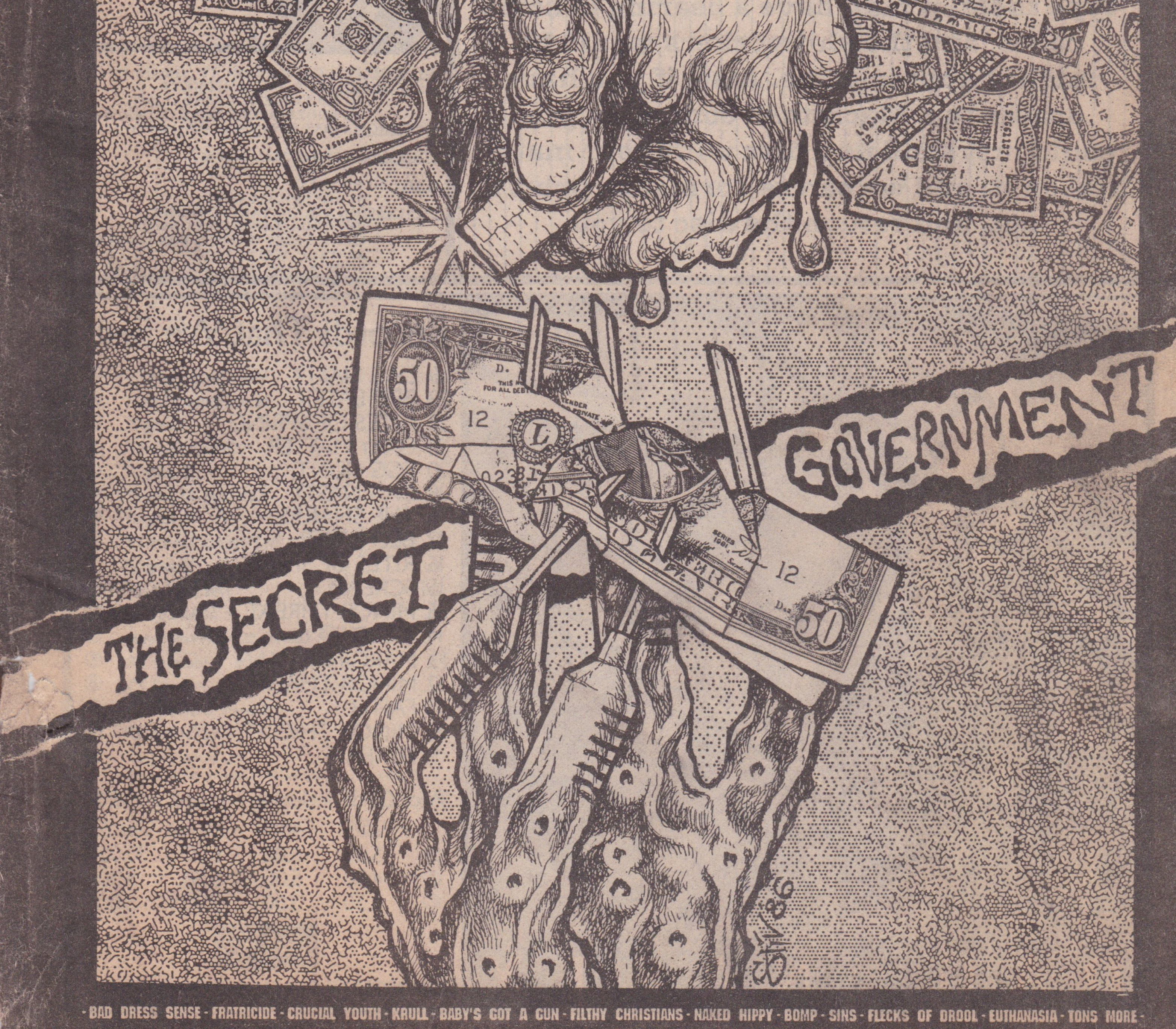
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Please continue to send all records, tapes, letters, articles, photos, etc., to:
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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701

STEVE SPINALI

ACTIVE MINDS-You Can Close Your Eyes...-EP
BOSOS-Dar Tiden Inte Stammer-45
GOOGOL PLEX-Nail a Lie to the Counter-EP
HEMMUNGSLOSE EROTIK-Nackt Im Wind-EP
OFFSPRING-I'll Be Waiting-45
PARASITES-TP
SONS OF ISHMAEL-LP
STREBERS-Uga For Oga-12"
TOTALITAR MULTinationella Mordare-EP
ULTIMO GUBIERNO/RUIDO DE RABIA-split LP
V/A-When Birdmen Flew-LP
VULTEES-Kick It Out-45
WHEN PEOPLE WERE SHORTER...-EP

RUTH SCHWARTZ

As we go to press, Ruth, Jello, Micro and company are going on trial in Los Angeles for the Geiger poster in the DK's "Frankenchrist" LP. This is a trial that will affect all of us in many ways, one which involves friends of ours, fellow activists in the punk underground, and one whose outcome will either intimidate or free those of us involved in vinyl, press, or verbal communications. Ruth will be reporting to us every night throughout the trial (whose length noone seems to know), and we'll have that coverage for you next issue.

MARTIN SPROUSE

V/A-Future Now-flexi
BLISTERS-EP
SONS OF ISHMAEL-LP
NAPALM DEATH-LP
V/A-When Birdmen Flew-LP
STREBERS-LP
SS-20-EP
V/A-NYC 1987 Together-EP
SUDDEN IMPACT-LP
SAD SOCIETY-LP
ACTIVE MINDS-EP
STIKKY-TP
WHEN PEOPLE WERE SHORTER...-EP
HEIMATLOS/KROMOZOM 4-split LP
CRINGER-TP

TIM YOHANNAN

SM 70-EP
RIM SHOUT-12"
PSYCHO SINS-EP
CRAMPS-New Zealand Live-LP
HEIMATLOS/KROMOZOM 4-split LP
ELVIS HITLER-Disgraceland-LP
ACTIVE MINDS-EP
HEMMINGSLOSE EROTIK-Nackt Im Wind-EP
ED GEIN'S CAR-You Light Up My Liver-LP
GOOGOL PLEX-EP/CHICKEN BOWELS-EP
SHALA-flexi
I SPIT ON YOUR GRAVY-LP
V/A-NYHC 1987-EP
SONS OF ISHMAEL-LP
V/A- When Birdmen Flew-LP

GLASER BROS

BREAKDOWN-TP
REPLACEMENTS-Route 66-EP
STIKKY-TP
BROKEN BONES-12"
V/A-Pusmort Sampler-EP
PAGANS-Dead End America-45
YOUTH OF TODAY-LP and live
AVENGERS-We Are The One-EP
V/A-Step Forward-TP
ACCUSED-LP
ARTICLES OF FAITH-In This Life-LP
V/A-NYC HC Together '87-EP

DOGTOWNE

THUG-45/TRANQUES-Heavy Whispers-7"
LUBRICATED GOAT-Plays the Devil's Music-LP
ACTIVE INGREDIENTS-Flays Again-TP
PRIMEVILS-Chicken Factory-LP
SON OF SAM-EP/VOMIT SPOTS-EP
GIRLS-Reunion-LP
BRAVE NEW WORLD-EP
BLISTERS-EP
BERRY PICKERS-EP
UNTOLD FABLES-EP
V/A-Waste Sausage-LP
SLOVENLY-LP/SCREAMING TREES-LP
HEADLESS CHICKENS-EP/OPAL-LP
LIME SPIDERS-Favorite Room-EP
F/I-Why Not Now Alan?-LP

DAVID HAYES

I SPIT ON YOUR GRAVY-LP
BLISTERS-EP
DOUGHBOYS-live
STREBERS-LP
SOULSIDE-LP
KROMOZOM 4/HEIMATLOS-split LP
SHALA-flexi
WITNESSES-live
WIG TORTURE-TP
IGNITION-EP
SONS OF ISHMAEL-LP
CORRUPTED MORALS-TP
YOUTH OF TODAY-live
LOS MESCALEROS-45
ACTIVE MINDS-EP

Reagan's Slip Of the Tongue

United Press International

Washington

President Reagan had a slip of the tongue when he addressed a gathering of law enforcement officers yesterday.

Speaking of the Crime Control Act, Reagan noted that it "eliminated parole and reduced the amount of 'time off for good behavior' that could be granted a president." Then he quickly caught himself and changed the word "president" to "prisoner."

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KZUM Lincoln, NE 99.3FM Thur 11PM

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WMSE Milwaukee, WI 91.7FM Wed10PM
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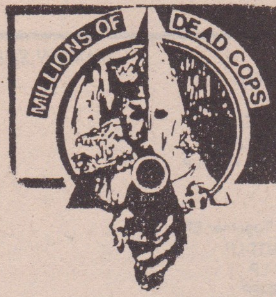

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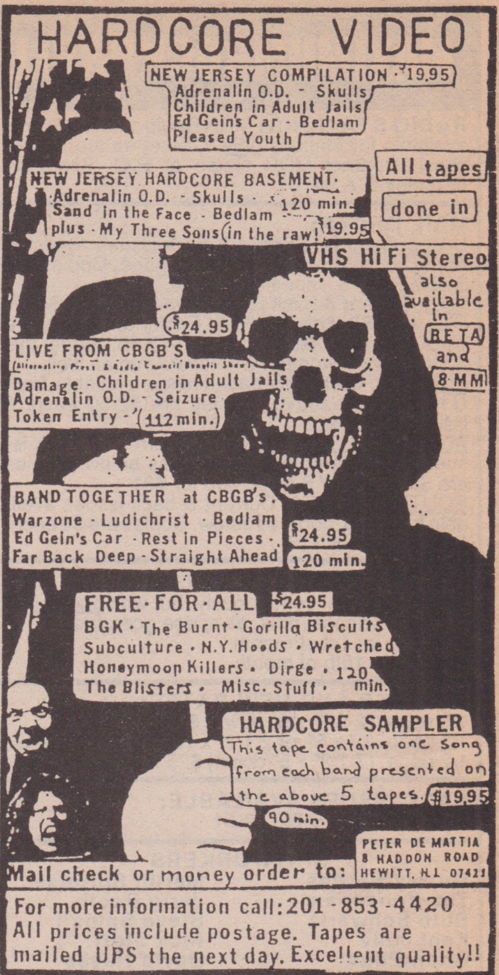
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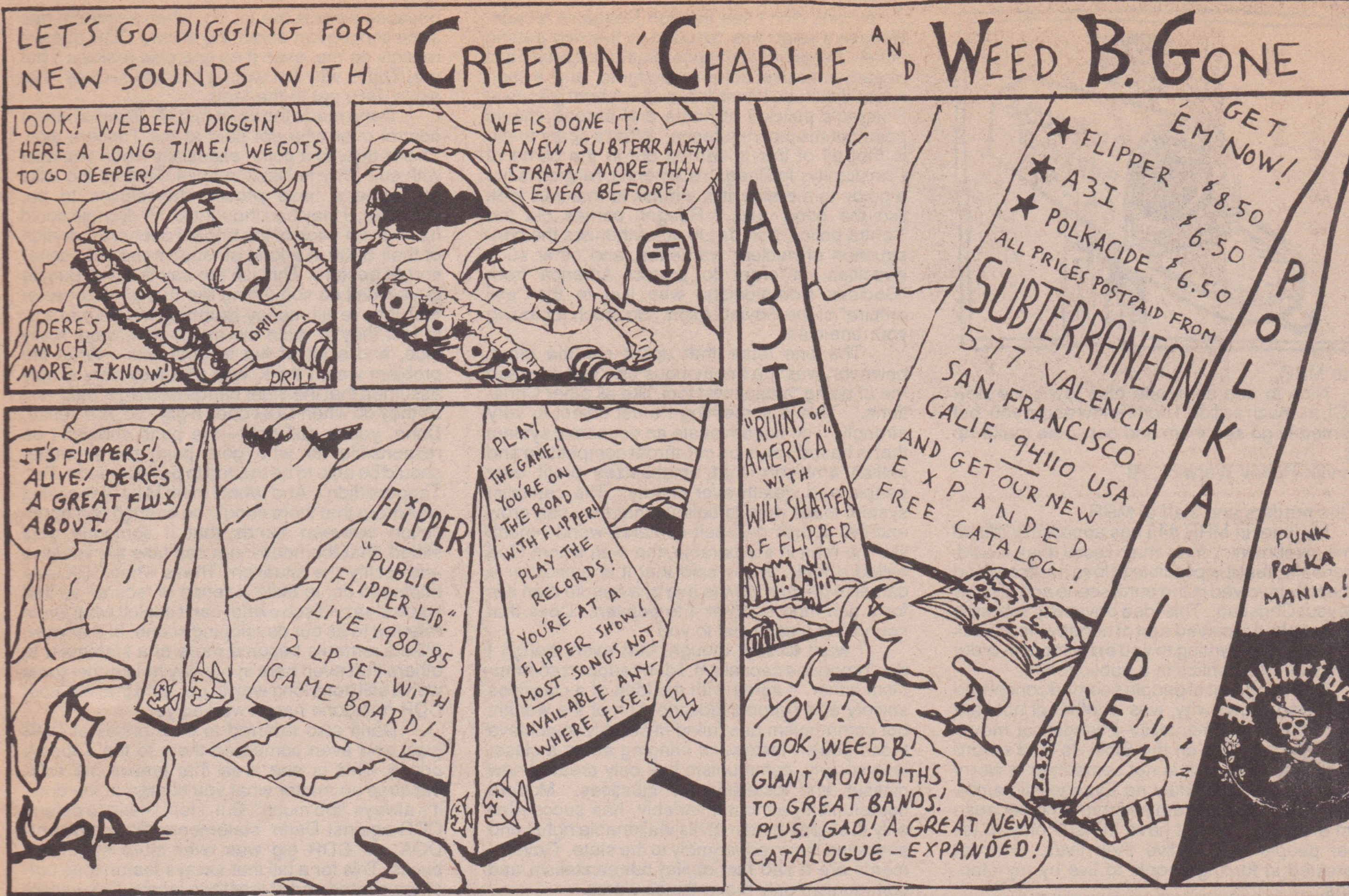
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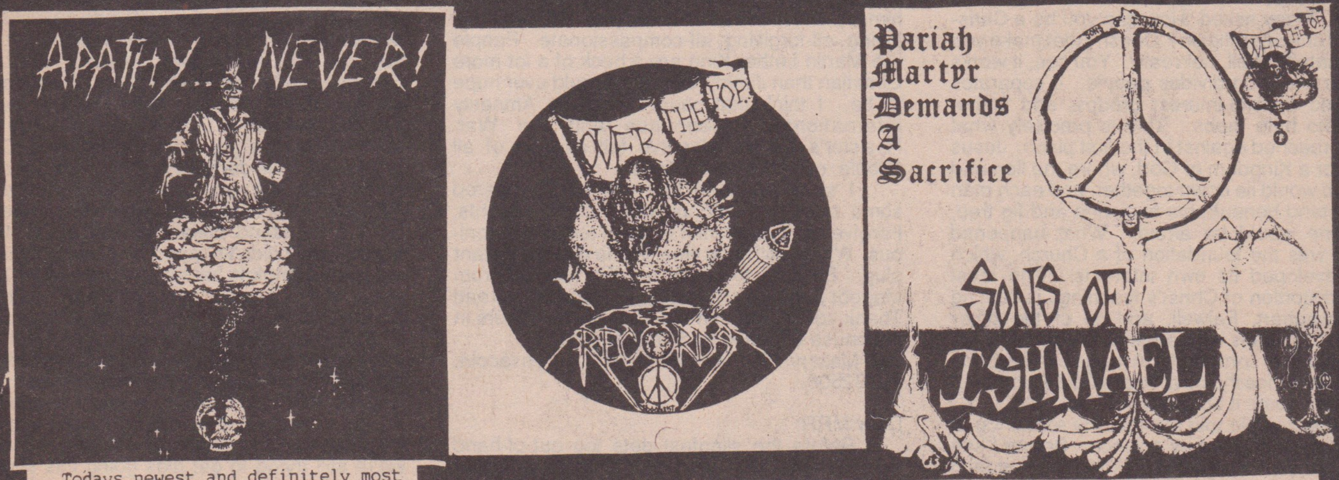
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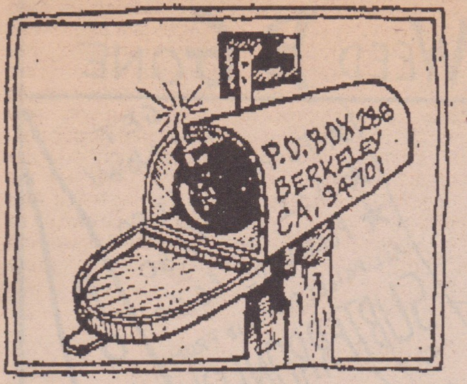


Dear MRR,

Nice to see someone else loves the new TSOL as much as I do. I don't know about you, but I wanted to go see them and get some make-up tips.

Jennifer Habel/ Warwick, RI

To the readers and staff of MRR:

My letter in MRR #45 has apparently raised some eyebrows. You may recall that I said, essentially, that it is possible to love hardcore and be heavily involved in the punk scene and also be a devout Christian. This idea obviously scared a lot of people. I received a lot of negative feedback in the mail. I am writing to you once more in order to answer these critics in a public forum.

One thing a lot of people seemed concerned about, God knows why, was whether or not I am part of the Fundamentalist/ Evangelical movement. My thoughts on the Bible as God's word and all that other stuff is not something to worry about. I have absolutely no Evangelistic ambitions. Quite frankly, I am a sinner, and because I am a sinner, I do not have the authority to tell other people how to live their lives. I'm not interested in forcing people to live by my standards.

The second thing that my critics seemed worried about was my criticism of organized religion. Many asked "How can you be a Christian and criticize religion? Doesn't that make you a hypocrite?" Well, not really. You see, it works this way: religion divides people. It separates them into special-interest groups, and sometimes into hate mobs. This is precisely what Christ preached against in the first place. Jesus called for a Kingdom of God, where the lion and the lamb would lie down together, and each man would stand beneath his own vine and fig tree, and none would be afraid. What happened instead was the foundation of a Church, which then developed its own interests. The most recent distortion of Christ's teachings is coming from Swaggart, Falwell, and all of the other pseudo-Christians who attempt to use the Bible as a weapon of conformity. A friend of mine once said "Sometimes the devil wears God's clothing." I think that sums it up pretty well.

Other people told me that the existence of God is not supported by science. Before I say anything else, it should be pointed out that faith has nothing to do with logic. Faith is in the heart, not the mind. Anyway, about this science thing: I think that the laws of physics and the ordered nature of reality actually prove God's existence. Many people try to polarize science and religion against one another. Actually, the two don't have to be opposites. I think, essentially, that science fails to recognize that man has spiritual needs and that there are moral and ethical laws to reality. Conversely, religion, to a large extent, fails to accept that the universe operates on certain physical and scientific rules. Once both areas are properly understood, science and religion will conform to one another. I do not dispute the theory of evolution or the theory of relativity. Both, in my opinion, prove, rather than disprove, God's existence.

Still other people seemed interested in my political beliefs. Well, I'm definitely not a Reaganite. Ronald Reagan is probably the worst president in United States history. It's sad that more Americans didn't see through Reagan's facade. Reagan's reign has resulted in the rich getting richer, the poor getting poorer, the burgeoning of already-massive defense budgets, and a moe relaxed attitude towards racism. A brief glance at Reagan's policies at home and abroad should point out his incompetence. What's scary to me is that all of this is carried out in the name of Christianity. In Reagan's America, religion is not a guide to morality, it is a mask to make us look like the good guys. Reagan carries out the Contra policy, bombs Libya, authorizes the construction of nuclear warheads, and other such atrocities, in order to protect America from "Godless Communists" who live in the "evil empire" of the Soviet Union. So much for loving your enemies.

The one letter that upset me the most, however, was the anonymous one that accused me of being "a capitalist tool, like all other Christians." This is something I must object to very strongly. I do not advocate an economic system that is based solely on cut-throat competition and selfish ambition; that emphasizes profit over people and wealth over charity. The capitalist system leads men to believe that they can grow and live in their own self-centered world—much like the man in the parable, the man whom God called a fool. Jesus said that it is easier for a camel to go through the eye of a needle than it is for a rich man to enter into heaven. Does that sound like a capitalist to you?

I want to say, though, that even though I don't condone capitalism, I don't support communism either. I agree with the idea of a classless society and support redistribution of the wealth, but communism has failed miserably to achieve those goals. Instead of bringing about a classless society, communism has only created new classes and fostered new injustices. Modern communism, almost invariably, has succeeded only in stripping man of his inalienable rights and shackling him irredeemably to the state. Governments are a sad fact of life, but capitalism and communism only make things worse.

Finally, some folks wanted examples of what I thought a true Christian is like. Well, Jesus himself is an excellent example. He was all-loving, all-forgiving, all-compassionate. People like Martin Luther King are a heck of a lot more Christian than Jimmy Swaggart could ever hope to be. I think that causes such as Amnesty International, Greenpeace and the War Resister's League deserve full support of all people, especially Christians.

I sincerely hope that this has answered some questions and provided some insights. Forgive me if you think I've been too sanctimonious. While I still have time, let me make a blatant plug. Be sure to check out the new LP from Maggot Sandwich, Get Off the Stage. It's great! Thank you for your time and patience. Yours in the cause of peace and brotherhood,

Bob Mason/ 7591 Hwy 98 W., #112/ Pensacola, FL 32506

Dear MRR:

Before the slingfest gets too out-of-hand here behind the Redwood Curtain, I'd like to clarify some of the points Darin Bell made in MRR#50 regarding Mike Briggs' scene report in an earlier issue. I understand Darin's concern that perhaps Mike was being petty by mentioning MR BUNGLE's profits at Toppers Disco and German Shepherd Kennel, because when I first read the report I felt much the same. However, after re-reading the paragraph, talking with Mike and taking into consideration some facts that Darin and others might not be aware of, I think I can help destroy some of the ugly rumors that Darin perpetuated and also make Mike's point a bit clearer.

First off, let's put one myth to rest. The shows that Darin referred to were done by The Committee For a Dull Roar. Essentially, that means myself, Mike and our core group of about four people who help out with each show. Note that it isn't "Briggs Inc:" and realize that all decisions are made by the two of us working as a team. I am not simply the girl who works the door because he tells me to. So, when someone has a misconception about the shows CDR does, it reflects on me, even if no one else realizes it but me. That's why I'm writing this letter. Okay, that aside, let's get to the facts.

Darin made the point that Mr. Bungle had no control over who got paid at the Toppers gigs. This is true, to a point, especially when you deal with sub-Wayne Newton-level slime as the folks at Topper's have proved themselves to be. However, if they had thought to, Mr. Bungle could have given each of the unpaid openers a portion of their $300 in a kind of "supporting the scene" sort of gesture. This isn't to say that the Bungle guys didn't do something like that on purpose or that they're all money-grubbing meglomaniacs; in fact they're quite the opposite, always really nice, and a lot of fun to deal with. What the problem was, I think, was that they very simply assumed that the other bands would get paid, just as they do when CDR does a gig. So, in a sense, Darin, you're still right—the band shouldn't be responsible for who gets paid, the promoter should be able to be trusted to pay everyone. But, Toppers didn't. And what I think Mike was saying was more that there should be enough communication between bands that if someone gets stiffed, that the headliners can take the initiative and rectify the situation. That's what CDR was hoping to do, to build a sense of "scene" so that some sleazy disco owner can't exploit what Darin referred to as our developing scene. In that view, Mike's remarks become more of a statement to others that even here in our tiny holein-the-coast we've still got a long way to go...and that the work CDR has done hasn't worked yet.

Darin also referred to door prices at CDR gigs, and even compared them to the Toppers prices. This is one area that leaves me cold, because no matter what you charge at the door, it's always "too much". But, I feel I have to defend CDR against Darin' statements. Basically, until DOA, no CDR gig was ever more than three bucks. This for a bill that always features an out-of-town band and at least two locals. Two exceptions: the initial Zarkons show ($4 for 5 bands, two from out of town) and the BGK/CCM fiasco, where we refunded money, (the doorwas4$) and two locals still played . As for validating the $5 door on DOA (if it's even necessary)—our expenses were far higher, including tickets, a bigger PA than usual, twice as many posters, and the fact that one-half of DOA's guarantee had to be paid before the gig itself. Considering DOA's prominance, we decided that the price wasn't too much to ask. If it was, then I hope you enjoy your 12-pack. Also, whoever the hell told you we paid DOA a thousand dollars is way out of line, I assure you it didn't happen, especially considering some complete bastard (or bastardette) stole a mic, which came out of our pockets—yeah kids, we lost money. Look, Agent Orange asked for a $1,500 guarantee to play here, and I told them there was no way we could do that. Just the fact that I have to write this letter should make it clear why. By the way, Clobber Monkey opened and still got something, even though money was tight. So, does that clear stuff up? I hope so, because we're still trying to get gigs going this summer, although it's been tough. We're just working to build a real scene, and Mike's report was simply a reflection of his dissappointment in it thus far.

Finally, a quick thanks to everyone in Vancouver (especially Mel and Ren), Spokane, Bremerton (It's okay Donni, at least we got good tans!), and Tacoma (Dead Silence, our partners in aerosol hijinks, and Joe Shmoe, a nice guy) who helped Agent 86 on our Blitkreig Tour of the Northwest—most of all to Eric the rent a-drummer, thanks again! Take care and peace (anarchy & love)

Michelle CDR/ AGENT 86/ PO Box 4754/ Arcata, CA 95521

P.S. Frank Clyng-Onz: loved the album, it was more fun than 1/2-off day at REI, thanks a lot.

Dear Adam,

I would like to say a few things in response to your professor's plan in the July '87 issue.

First of all, though the plan is good-natured and possible with today's technology, it would require a great deal of centralization. Someone, or some group of people, would have to control the distribution of the wealth. It just isn't possible to assume that the necessities created would somehow magically filter out to everyone. It is equally impossible to assume that everyone will take part in its distribution. Incidentally, the plan would require the government to have more control over people's lives. Everyone would want to be completely registered to receive (or live in) the wealth created, everyone would have to work a certain amount of hours at a job the government would choose for them (if the plan were to work), all to recieve government-controlled goods. The plan forces too much power into too few hands.

Secondly, it ignores the exploitation of the earth's resources, which maybe doesn't concern you or your professor, but it concerns me. Destruction of oceans, forests, mountains, and animals all in the name of progress sickens me. Where do we turn when we use up all the earth's resources? The sun? The wind? To feed and house a growing 300 million people?

And finally, face it, a plan like that would never catch on in the Amerikan public. The government was reluctant enough to start welfare programs. They would view the plan as unconstitutional. Most importantly, our beloved middle class would probably never accept it.

The point I'm trying to make is this: a highly centralized, government-controlled, government-distributed system based on forced labor and the destruction of Earth's biosphere benefits no one, assuming it was established. It won't work without extensive control on peoples' lives, and who needs that?

Jim Passin/ 7 Glen Ave/ Chelmsford, MA 01824

Dear MRR,

This is mainly directed at Danny Lilker's (Nuclear Assault) letter in MRR #47 about his band's so-called "significant" lyrics. What a joke! They write a few anti-nuclear songs and expect to be hailed as some sort of "intelligent metal". Give them a fuckin' bun!! Anyhow Danny, you also play in a band called Stormtroopers of Death, who are anything but intelligent. You guys (S.O.D.) are plain fuckin' racist, sexist and totally ignorant. I take it you believe in what they say, otherwise you'd refuse to play with them. And don't give me no shit that I'm taking the lyrics so seriously — they are too fuckin' seriously ignorant to be funny! OK, so they're "fast brutal metal", but S.O.D. have absolutely fuck all to offer the Hardcore crowd, except to show us the stupidity of a lot of you metalheads. The S.O.D. LP is full of anti-punk crap, yet you have the nerve to put "NYHC" on your lyric sheet, but then again it's the "in thing" for metal bands to cite punk bands on their special thanks lists isn't it? Hey, I used to be heavily into this "metalcore" music and have written lots of letters and articles praising it but that was cos I was prepared to forget about the stupid lyrics, and I now realize that it was dumb of me to do so. In Hardcore the lyrics and attitude are just as important (more so) as the music and for metalheads to look on Hardcore as just fast music is rather idiotic. In my search for the latest power thrash underground metal band I sometimes forgot that there are lots of fuckin' top class Hardcore bands out there, as Marie Rumold said in #47 also. I am also a bit fed up with hardcore bands who are termed "crossover" start to act like fuckin' rockstars and change lyrically, just to attain recognition within the metal fraternity.

Danny, while your anti-nuclear lyrics are commendable, don't start thinking you're some new-found revelation in the scene. So you don't write Satanic lyrics but what the fuck's "Stranded in Hell" about. Oh, I guess you could call that the "obligatory standard thrash metal song," eh? And what about all this "My America" stuff? Oh, maybe that's so all your pro American buddies don't think youse are commies with your anti nuclear lyrics. No I don't think Nuclear Assault are any kind of improvement. Why don't you go back to playing 100% metal — oh, that's right, it doesn't sell these days!! Danny, don't take your band too seriously. I sure as fuck don't!! Yours,

Rob Pennie/ 10 Ravenswood/ Newpark/ Muckamore/ Co. Antrim/ N. Ireland BT41 2DG

P.S. Great interview by C.O.C. in #49. Come on punks, let's break away from this satanic metal shit. The "Spirit of '81" remains!! For every thrash "metal" band there must be about 20 thrash punk bands - let's give them the support!!

A (late) reply to Richard's letter in MRR 48,

Two reasons why punk shows dont cost $17 in the UK (I cant speak for mainland Europe,having never been there: 1) The standard of living is lower here. I for one could not afford gigs at $17 a throw. 2) Punk gigs dont draw 1000+ people over here(100 is quite a good turn out).

If they did they would have to be held in larger mainstream venues and not the closet sized clubs at present. Such places and the huge PA needed in them must cost a fortune to hire. Also you would need "security" to keep control of such a show (unless you and your mates fancy trying to cope with a gang of dickheads running riot??).

The conclusion being that it takes a hell of alot of money to pay for such shows. The only people with this sort of money are those who promote shows for a living, which means they have to make a profit, hence high door prices. Punk gigs just aren't profitable enough for such people to be interested.

I dont think UK punks are that bothered about businessmen making a profit either, as the many who spend their cash on Slayer, Metallica, records, gigs and T-shirts etc., will testify.

You also mention "a well known promoter in Birmingham with a bad reputation for messing around, not paying bands", well I presume you mean Darren Russell.

No doubt the Anarcho idiots thought they were doing the world of good when they "mashed" his car (which you delight in telling us), well the only thing that is likely to do is discourage Mr. Russell putting on more excellant gigs, which is really very clever isn't it considering the dearth of good, regular venues in the UK? Mr. Russell's main problem seems to be organisational (like the situation where Anti-Cimex were only given 10 minutes to play, when the rest of the bands that night had at least 45 mins; B'ham 5/7/86), and him taking on more than he can handle (organising a tour for them and promising them money they were unlikely to get). If he has a problem about paying bands, it is no doubt not helped by the low admission price he charges (¢1.50).

Hate, death, pain,

Ian/ Manchester, England

P.S. Q: How thick are punks? A: After a well-publicised Anarcho-punk gig in London, our heroes full of anger at the injustice of capitalist society, decided to have their revenge by smashing the window of a "Dr Barnardo's". For those who don't know, this is a charity which helps orphans. Having "fucked the system", they retired to the Wimpy down the road for a corporate death burger.

Hello Jennifer,

Yeah, I'll admit that in the interview with Flipside in MRR 51, we did sound a bit harsh. We should not have generalized, but then again it was a pretty informal late night interview and we didn't watch our grammer the way we should have. Anyway, the question is not WHY 'peace punks' (or whomever) are so idealogical, but where do all those "feelings, emotions, love, anger, hate, hope" go? Sure. we have been around the scene longer than a lot of other people and we see a long of young enthusiastic and caring younger people (like yourself). And they give us shit for being less than perfect and perhaps too much into the music end of things. But what happens to them? In a year or two they're gone. They get normal jobs, they worry aboutt paying off new cars, they get into heavy drug trips, they sit at home and do nothing, etc... No big deal. But then you set yourself up as a person "out to change the world" or at least as a person truely concerned with social and political issues, then your integrity plays a very important part in how serious the movement appears to and influences the outside world. I would think that to take on the guise of "peace punk" (which nobody would because everyone hates labels, but you know what I mean), then you take on more responsibility than your average music fan. I put a higher regard for these people myself. They are the ones taking the rebellion and running with it. And when they fuck up and can't reach their own oh so high goals, they drag the whole thing down with them. But after all, they're only human - but so are we.

Al Flipside Fanzine

Dear MRR,

Having given the Authoritarian "Anti- authoritarian" anarchist clique from Frisco space to fart at the mouth ad infinitum over NBAU and the RCP (MRR #49 and #50), plus Tim's agreement with their "analysis" (MRR #50) of the RCP, one thing strikes me clearly about the common stand they all take. That is their failure in practice to recognize the very real danger of another world war right now and the absolute need for people in the millions to take responsibility for shutting down war preparations no matter what it takes.

While space does not permit me to elaborate much, it's clear that preparations for war are ever present throughout society in every sphere from the movies (i.e. Rambo, Red Dawn, etc.) to the very real military plans this country has to fight and win WW3 (i.e. Star Wars; highly accurate first strike missiles like the Pershing 2, Trident 2, and MX; Airland Battle, etc.) The people who run this country are dealing with a very profound crisis throughout their bloody empire and if the only way they can preserve their domination is by nuking out the world to keep their rivals from coming out on top, they will. Nobody should underestimate the extreme measures the rulers of this country have and will carry out in order to stay on top.

But underestimating the situation is exactly what Tim and the Authoritarian "Anti- authoritarians" do. They remind me a lot of the "Good Jews", that is, the Jews who believed the Nazis would just go away if they ignored them! The fact is, they disagree with the RCP's and NBAU's analysis of what is going on in the world and how to respond.

But do they say they disagree? Of course not! Instead of speaking to what really is the essence of the dispute and what they really think about the issues, we are all treated to a highly veiled and stupid discussion over how horrible the RCP and NBAU are. With certain other philosophical questions aside, Tim's dispute with the Authoritarian "Anti- authoritarians" is merely over the lack of sophistication in their red-baiting and distancing methods, not over whether or not to do such. While Tim and the Authoritarian "Anti-authoritarians" think the RCP and NBAU are horrible what's really horrible is the contempt they show not only the two organizations but the readers of MRR who might benefit from a more intelligent discussion of the issues involved.

Stuart/ RCYB (Detroit) RCYB/ POB #32497/ Detroit, MI 48202

Dear Stuart,

I've certainly had many chances to address this issue, so let's see what other readers have to say in future issues. Tim

Dear MRR,

I'm writing in response to the interview with BULIMIA BANQUET, in issue no. 50. I don't see how they can support such bands as S.O.D. and the MENTORS. I hope not to offend anyone, but I was very offended by this 'Speak English or Die' shit, a very racial statement indeed. I'm hispanic and speak English very well, but this is totally un-American and unfair; people come to our nation to escape their fucked government, only to get greeted by this racial shit is totally unethical.

Now for the MENTORS, they just suck lyric-wise, their attitude towards females is perverted-sexist-macho-and sickening. They're just three fat dudes who don't have anything better to do than sing about raping/ gang-banging some helpless female.

On the poisitive side, their music is O.K., it's just the attitude that sucks.

As far as BULIMIA BANQUET (that's a pretty cool name for a band) the interview seemed to start well, I'm just pissed at the support for these two bands, at least they support CORROSION OF CONFORMITY.

Just an opinionated response; hoping for a better future. Sincerely,
Robert Rios/ 1313 Pearson/ Houston, TX 77023

Dear MRR,

This is going to sound naive and stupid, but I am (as are most people in this world). I'm not afraid to ask questions. That's what differentiates me from the majority of people, globs of useless matter who live their lives like production lines, contributing to the downfall of civilization by mindlessly following destructive doctrines day by day without question, without care.

Since I'm an individual (not a glob) my job is to find out what the fuck's going down in this world, and MRR with its omnicient staff and readers has to be the best place for answers. BUT I STILL THINK. I'm not totally naive.

First of all—capitalism is based on competition, right? So the negative results of that are that businesses compromise their employees (payment, working conditions, etc..) in order to compete more readily and get larger profits.

That's why unions exist, to make sure employees aren't compromised. Does the company/union system work? Are unions adequate checks and balances for companies? If so, why is there a big beef about workers being exploited? If unions work then employees aren't exploited. But workers being exploited is proliferated in a lot of stuff I read. So how can workers be exploited when unions control exploitation? Or are unions corrupt and controled by the companies, becoming adversaries in the crimes of exploitation?

What I'm getting at is this: U.S. companies move to other, less wealthy countries to manufacture goods cheaper. If the pay to workers is equal or above the current rate of pay in that country—isn't that adding to the economic strength of that country, not taking away from it? The company is giving business to a country which it would not otherwise have, employing people, adding wealth, therefore improving the country. So on a worldwide basis multi-national corporations are beneficial— spreading wealth among nations instead of keeping it in one wealthy state.

I know asbestos companies, for example, used the multi-national company system corruptly, as are businesses currently taking advantage of apartheid in South Africa. But apart from that, which businesses are currently corrupting the beneficial (on a worldwide basis) multi-national business system, and how are they doing it?

Now I know no one is god, but somebody must have facts, not generalizations. Yes, facts can be manipulated, but not as easily as generalizations.

I'm sure you've had this myriad of questions before, so just punch in capitalism, unions, and multi-national businesses on the Macintosh and see what it spits out. Somebody please respond!

Thank you,
Mr. Generic (Subterranean Psychosis)/ 7766 Castilian Rd/ Dublin, CA 94568

Mr G,

A few thoughts. First of all, the economics of multi-nationals don't just pertain to money matters. These huge corporations also are the centers of immense political power. (Money talks?) It's not just a matter of paying wages, but also a matter of sustaining regimes in different countries that will help the multis maintain their power. Through U.S. foreign policy, the multis try to monopolize political power through the use of military aid, threats, intimidation, etc. A good case in point was Chile, who elected a socialist government to expropriate the holdings of Anaconda Copper, ITT, etc, and turn those resources back over to Chileans. The companies, through Nixon, the CIA, and other covert organizations, engineered a military coup and installed a fascist dictatorship. Then, at some point when they feel the left has been eliminated, they will urge a "return to democracy", as long as that democracy votes pro-capitalist. So much for democracy.

As to the company/union system. Here in the U.S., most unions long ago sold out to capitalism, deciding to work hand-in-hand with management, and therefore becoming just another tool to keep the workers in place. Instead of working for real power and control for the working class, they "bought in" to the system, just trying to get workers more benefits on the material side, meaning fringe benefits, pay raises, etc, but no real control over their collective contribution to society. So, now we have a consumer-oriented working class, just out for their slice, no matter who gets fucked for them to get theirs.

These are facts. Beyond that, you'd have to decide whether the "spreading of wealth" to a few "elite" workers in each country is really a progressive idea. I feel it's just another way to divide and conquer the working class. And as to providing workers around the world with jobs, maybe in the short run that benefits a few, but in the long run the economic stability of the developing nations depends on well-rounded economies, and not just becoming subservient providers of cheap labor and a few natural resources for the industrialized West. Real economic development won't occur there unless those countries can take their whole future interests into their own hands, and not be dictated to by foreign economic/political powerhouses. Tim

Dear M.R.R. and ARWE,

This letter is in response to a letter sent in by ARWE in issue 51 concerning punk and its popularity.

It does not concern or scare me one bit that there are less punks and less places for punk bands to play. It was beginning to concern me that punk was becoming so popular.

Past history shows that all popular scenes, whether it be the hippie scene, the disco scene or what-have-you sooner or later dies out after a brief period of popularity. The more popular the quicker. Lately many of the people that are leaving our scene (and it is our scene) are the not so dedicated people who are in it for one ignorant reason or another.

We must be realistic, many of the folk in the punk movement are under the age of twenty and have never had to face job-hunting and supporting themselves. People grow up and realize it is virtually impossibe to get hired on a job whilst parading around with a three foot high purple high mohawk. (I'm not saying every punk has a three foot high purple mohawk, but you can get the general idea.)

I think we should spend more time working together to change the scene and destroy all of its flaws instead of worrying if it's dead or not. Some of the most dedicated punks conform one day or another, but they still have what they've learned from the scene. It seems to me if you have to get reassurance that the punk scene is not dead than you have already made your decision and are looking for an excuse to leave the scene and find another musical outlet. Let me reassure though, if you do change your ways you will NOT find another scene with as many people who care and are as open minded as those in the punk scene.

Gratefully submitted with respect for others opinions and viewpoint. Those who would like to correspond with me and exchange ideas and feelings are greatly welcomed.
Brian/ Dreams of Tomorrow/ P.O. Box 91884/ Long Beach, CA 90809

MRR:

One thing - I read this issue (August) & after reading Mykel's column, I was a little taken back by his sensitivity at the end. I never thought that because of my ability to bear children, I have sort of an immortality lying within my own body.

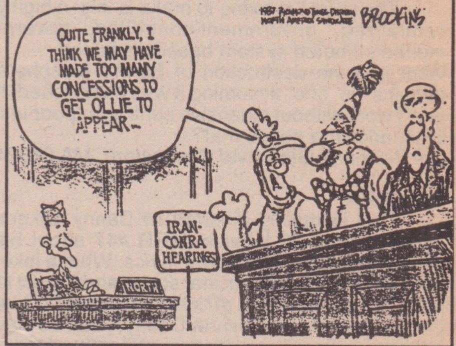
However, the female chauvinist part of me made me think: I'm not a baby machine. There's more — much more to me & other women than bearing children. (I'm not trying to attack Mykel).

Example: Anti-abortionists claiming they are "pro-life". That's fine & all — & I'm sure most people don't like the idea of slaughter either. What these people really seem to be saying is that women are nothing but baby makers & it is their own fault for being pregnant. O.K. — granted, many people just didn't take precautions, but the others, it's like why should they be punished for ignorance? Ignorance is everyone's shame. When I say being "punished" it's for lack of a better word. Religion of course also plays a great factor in this & problems between the sexes. Men & women are constantly divided; sexism has existed since the beginning of time. Along with racism, it will continue. As I said before, ignorance is everyone's shame.

We all have a long way to go, & I can say this (unfortunately), that I will never see them (meaning racism & sexism) die in my lifetime.

In this white-male dominated world, I already have two traits that will separate me: 1) I'm female, & 2) I'm oriental (4th generation, born right in Frisco). A lot of people (including many "punks" I know) just aren't able to deal with it.

In Lawrence's column, he brought out the point that women (& gays) are way over 1/2 the world population — over 2-1/2 billion people. We the "minority" are in actuality the majority. Take care, Kathy/ Memphis, TN


1987 Richmond Times-Dispatch North America Syndicate
BROOKINS
QUITE FRANKLY, I THINK WE MAY HAVE MADE TOO MANY CONCESSIONS TO GET OLLIE TO APPEAR...
IRAN-CONTRA HEARINGS
NORTH

Dear MRR,

This letter is primarily in response to Larry Howes call for a new populism, in MRR #49. I would wonder how you define "populism", Larry, and if you are aware of what it has historlcally meant? You claim that "populism is the form of radicalism that is native to America, that has worked and can work here." Firstly, it is not the only form of native radicalism. There was, since colonial times, but especially in the mid-late nineteenth century, a native form of anarchism that owed nothing to Bakunin, Proudhon, or Kropotkin. This native anarchism was best exemplified by men and women like Thoreau, Lysander Spooner (an abolitionist lawyer who wrote a book No Treason that stated that the Constitution was, by its own terms, not bindirg on anyone other than the original signers, the rum-running, slave-trading, land-grabbing masons and crypto-aristocrats we call the "Founding Fathers"), Josiah Warren, Benjamin Tucker, Voltarine de Cleyre, and others. Larry's concern that political ideas, to be correct, be "native" strikes me as being more reactionary than radical, and in fact, that is precisely what populism has traditionally been, or where it ended up: the radicalism of the haves or more precisely, the haves who don't feel that they have enough.

Larry also claims that it "has worked"—in isolated pockets, yes (the midwest in the early part of the century, certainly), but never nationwide. Populism often fed off an often greedy resentment that had little to do with concerns for justice, or solidarity. It was a predominantly rural, white protestant response to an era when the cities were becoming the focus of the American population. Populism has often been the rallying ground for all sorts of bigots and racists. At various times it has scapegoated catholics, jews, blacks, immigrants, and all other "foreigners". One major reason that populists hated big banks and "Eastern" money interests was because they mistakenly saw them as being controlled by Jews. Populism helped breed the 1916 revival of the KKK and the 1919 Volstead Act that caused the debacle of Prohibition. Populism has often marched under the banner of fundamentalist Christianity and every sort of anti-sexual puritanism. Populism has never advocated or demanded truly revolutionary change, only silly nostrums that would merely reform and thus strengthen the system. A perfect example of this was "free silver"— the idea that replacing gold coinage with the more easily available silver would spread the wealth more democratically and stop economic panics (like that of 1873, the worst one until the depression of 1929) as well as stop speculators like Jay Gould from cornering the gold market. It doesn't take an economist to see that, for extremely obvious reasons, this "populis" doctrine was very popular with the silver mining and speculating interests. It was also very popular with inflationists, who felt that paper money wasn't inflationary enough. Now who would want more infaltion (you know, more money that is worth less) and feel that silver backed currency would be even more inflationary? I'll let you figure it out for yourself.

Populism has given this country most of its cynical demagouge starting with the ace old fart of all time, William Jennings Bryan, three time loser for the presidency, who ended his politcal career at the Scopes Anti-Evolution trial in 1925, making a monkey out of himself by claiming that man was not a mammal), Robert LaFollette, commie witch-hunter Joe McCarthy, down-home fascists like Lousisiana Governor Huey Long, and Father Charles Coughlin, the Radio Reactionary. And how can we forget George Wallace. In fact, the victories of both Richard Nixon and Ronald Reagan were certainly not elitist. Reagan's two victories and the emergence of his allies the New Right are far more populist and directly traceable as traditional populism than any "leading radical community organizer" you ever helped to garner votes for. Populism has never been anything more than a safety valve for the ruling class and a career opportunity for the rabble rousers who manipulate it and climb into office—the very system they once railed against—on the backs of their gullible supporters, who are quickly forgotten once they start hanging out with the fat cats. If you don't believe me, listen to the words of respected historian Richard Hofstader: Populism, he states, came from a "class of cash-conscious commercial farmers" and their style of native "American radicalsim...was entreprenurial in the sense that it accepted the basic principles underlying private capitalism, and tended to argue that its specific programming proposals would in fact strengthen the capitalist order by broadening opportunitiy and giving the common man access to positions of profit and power."

One thing that the various youth countercultures-from beats to hippies to punks has been about was rejecting or dropping out of the middle class American dream of upward mobility and increased consunption. Often these dropouts came from upper-middle class homes and less "fortunate" (but by no means poor and usually white) Americans resented them for scorning the status jobs and consumer goods that they worked so hard to gain, maintain, or aspire to. It is these people that populism appeals to, it is these people that it is aimed at. These people do not have any gripe with the system itself, only their not very prominent place in it. They never wanted out because they never questioned the (to them) natural order of things in the first place. Given the inherent conservative and conformist bent of this Land of the Free, I'd say that the only result of a completely successful populist revolution would be a fascist police state where people like you and me would find ourselves in an overpopulated concentration camp.

Greg Krupey / 12415 Larimer Av / No Huntingdon, PA 15642

Dear MRR,

I am in the U.S. Air Force. I have recently been dealt one of the most difficult job assignments I have ever been given. I'm to work on the BGM-109 Ground Launched Cruise Missile. This has been difficult for me in many ways. I do not approve of nuclear force, I don't want to be part of the death machine, and I feel like I'd be more at home on the other side of the fence with the protesters. I've been asked, "why don't you get out?" My reply, well, it's kind of like getting into organized crime, few get out unscathed, but most are ruined getting out. So, I will serve my time, though I will be torn between where I should be and where I am.

The thing I expect to be most difficult is dealing with other punks (I will be in the U.K.). What I ask, though I might not deserve it, is to be judged as an individual, a person that's made some bad life decisions.

I do, however, have to ask that the good folks at MRR please withhold my name and address, as this could certainly lead to trouble for me.

Thanx for your time and space. Peace and love, and lets hope the zero force reduction goes thru! Make a Nuke-free Europe happen! —(Name Withheld)

Dear MRR,

Just thought I'd send you people a little update on what's happened lately with Falwel (besides PTL). A few weeks ago it seems a teenager drowned while on an official church outing. It turns out that Jerry's church sponsors Wargames to attract youth. Anyhow, his 'battalion' was trying to cross a lake at night when he slipped under the water and wasn't noticed as missing for several hours.

In other news an ex-athlete at Liberty U. (Falwell College) testified that steroid use was rampant on the football team. Some of you may be happy to know that this story was confirmed by other students who added that all kinds of drug use are common on campus.

For those of you who enjoy making toll-free calls here's my latest list: Old Time Gospel Hour Faith Partners/ call 322-6722 or 345-8095; Jerry's Liberty Godparent Home hotline for pregnant teenagers call 368-3336; CBN Prayerline call 446-0700; for Jimmy Swaggart's Cross and Dove Pins call 331-3800; James Robinson (the #2 fundamental fuck-off) call 832-1800; All the above are 1-800 #'s. Have fun with them — I do. If you want to know what really has been going on with the PTL scam, send SASE to: 4th Reich Update/ Rt. 2/ #52 Evergreen/ Lynchburg, VA 24501.

P.S. For those of you who don't understand why I keep writing letters about Falwell to a rock 'n' roll rag, remember that the rights you exercise to be 'Punk' are the rights of free expression that the Moral Majority would like to see go down first.

Dear MRR and readers,

This letter is a call for all people involved with phone games. The PTL ministry, led by our buddy Jerry Falwell, has just installed a new 1-800 number. So for all of those people who lost the faith when evangelists changed their numbers, regain your spirit. Jerry is one of our biggest enemies and his Moral Majority is as evil as satan himself. To find out about Jerry's beliefs watch the PTL channel on cable t.v. (if you have it) and inform others about his terrorizing ministry. Now that I have told you about the new numbers, pick up your phone and start dialing. The numbers are 1-800-542-1141; 1-800-441-8686; and 1-800-345-8095. Thanks,

Geoff Colon/ 1320 Stafore Dr./ Bethlehem, PA 18017

P.S. He thinks he is smart by having 3 numbers, but he doesn't realize we're watching.

Dear MRR —

Hey did you get one of those lovely — "Here's your chance to tell Jerry Falwell to sit down and shut up" letters in the mail? My mom did and I am taking this opportunity to write one hell of a letter — and I want you to also — make sure you state your age — what Jerry's trying to do is bring his religion into the government — do you know what that'll do?? That'll mean that we lose the main reason America was established — freedom of religion. Please, America needs your help! Think of the future and your children. The banning of abortion — do you know what that would do? Do you know how many children would go home to an empty house — not get enough food — be beaten — not get love because of not being wanted? What would you do if you were (or a loved one) raped and had to have the slime's baby? Adoption would be the only alternative — how many wouldn't be adopted?? He's also trying to keep gays out of our schools so they don't influence our children — yah great — why don't we just put gays in prison camps de fürrer — eh? That would be the same as keeping Jews or Atheists etc... out of our schools so they don't influence the Christians! He wants to ban pornography — yah — let the government do the work of the parents — I always watch some porno then go out and kill some one! Oh come on!!! Well the address to Jerry's MORAL MAJORITY is: Moral Majority/ P.O. Box 190/ Forest, VA 24551. Make sure you have that Att: Jerry Falwell. Having Jerry Falwell in office is almost as bad as Wally George or Jerry Brown!! Maybe even worse. Thanks,

Amy Zee/ 4950 Woodruff/ Lkwd, CA 90713/ USA Earth

MRR -

This is a suggestion something to consider—need something to write about besides the contra scandal? Why not consider writing about Haiti's present government and military situation?

I recently viewed a T.V. show called "West 57th" and they did a 15 minute segment on Haiti's government etc. from around the year of 1961 to now. I was able to pick up a few facts. Back in '62 the U.S. Marines financially helped a group of what might seem to be similar to the police. This group was also trained by the U.S. Marines. The name they were given was something like Tato Macout. They were assigned to keep the citizens in control. Control why? Well the citizens of Haiti were rebelling because they were robbed of money, land and livestock. Not to mention freedom. The Tato Macout were given total control and killed thousands for meaningless reasons. Years later the people started to gain control. A lot of Macouts were killed, then in 1971 another form of control against the people evolved. The U.S. funded this one too. The U.S. helped in training and equipment. This new group thought of as terrorists are called the Leapords. While our tax money is going to this monstrosity, the Leapords were and still are killing, beating and torturing many citizens, yes for no reason. (They had citizens tell of their situations with the Leapords.) The CIA and State Department knew and know of everything going on but won't speak. And just recently 6 million was sent to be used for riot control equipment and training, and the situation in Haiti is expected to get worse.

If you're interested in writing about it I hope I've helped. —Beki Cox

Dear MRR Readers:

The P.M.R.C. (Parents Music Resource Center) says that there appears to be five major themes in today's rock music: rebellion, substance abuse, sexual promiscuity and perversion, violence-nihilism, the occult.

First, "rebellion." Well, I think if there weren't so many people trying to tell others what to do, for instance at school we are told about things we have no choice in whatsoever, i.e., religion. If we had freedom of choice, or if there was more equality, we wouldn't need to rebel quite as much, would we?

The P.M.R.C. is made up of people who have probably never wanted for a thing in their lives. They don't live in the real world, they have money, freedom, power (??), etc. If they lived on the "breadline" or below, like the majority of the world's population do, I'm sure they would be rebellious. If they say they wouldn't, they are liars.

As for the other four "categories," I personally don't think there are many bands who are really into perversion, violence, nihilism or whatever, I think bands with those lyrics are just doing it for fun and shouldn't be taken seriously.

The occult, on the other hand, is what a lot of people are into, so if that is their "thing," it should remain exactly that, their choice.

The way things are going, in a few years there will be no lyrics apart from the "I Love You Baby" type. So let's hope that people don't stop writing and publishing what they believe in.
Gaz Dawson/ 5 Oakenbank Crescent/ Lowerhouses, Huddersfield, West Yorkshire, England, HD5 8LQ.

P.S.—Good luck Jello, don't let the narrow-minded fuckers grind you down.

Dear Maximum RockNRoll,

I'd like to address an issue that I feel is of the utmost importance. The issue is open oppression, denial of many human rights without even the slightest attempt to hide it because nobody's doing anything about it; oppression against the youth. Basically, I (and many others) have no rights because of age. I guess since we're younger, we're not really human beings, we're property of them (parents and state). I'll give an example of how I was mistreated because I'm 13 and obviously don't know what I really want or what's in my best interest. I was taken out of the U.S. against my will (I'm a native born citizen and have lived there for 13 years) and tried every way possible to go back and live there and when all else failed I ran away to avoid further torture of living in this hole. After a while I got tired of looking out for pigs and not being able to go to certain areas cuz of pigs etc., and felt the slightest bit bad for the evil fascist witch who calls herself my mother so I turned myself in thinking she'd be willing to work out a way for me to stay in the states. Anyway, that night I stayed at the house she was staying at and wehn I woke up in the morning there were two pigs there that handcuffed me and brought me to the pig pen (police station) and locked me up. What made it most horrible was that they had every legal right to do so, and I was defenseless and helpless because of my extreme lack of rights. I soon found out that they did this because my mother requested they babysit me and there was a CHINS (Child In Need of Services) warrant out for me which enabled them to incarcerate me. I had a choice between coming back to this dump or going to the Massachusetts state mental hospital. I chose here cuz my mother promised to send me back in the fall. Today I was institutionalized here. All of this happened cuz I, legally, could not stop it from happening because I am not a human being, I'm an adolescent. I really would like this letter to be printed in hopes that other younger people who also feel their lives are being fucked up by those in charge, will be inspired to unite and fight for human being status. If you've ever gotten frustrated cuz your parents wouldn't let you do something, (and if they can't control you, they can get the cops to!), you couldn't buy a six pack or even some cigarettes cuz you are not old enough, weren't able to go to a show cuz it was an 18+, or if you've ever been denied rights and priveleges because of your age, even if you're over 21 and you were oppressed when younger, I think it's time really do something besides telling your parents to fuck off or slapping your dad back when he slaps you. I don't know about you, but I'm fucking sick of being a teenager, I wanna be a person, and looked upon that way!
Eli Hormann/ Stormstr. 12/ 5000 Köln 1/ West Germany/

P.S. Please write me and tell me what you think, I'd love to hear from anyone and I'd like pen pals. P.P.S. Don't respect those who don't respect you.

Dear Tim & MRR,

I am writing about a problem that everyone has to face at one time or the other that is age. (Agism is a problem encountered a lot — at least in the UK.) At what age does a Punk lay down his t-shirt and start listening to so called serious music. It seems recently that all the Punks I grew up with and shared the best years of my life with (so far) have faded from the scene. They all settle down and look at me as some sort of freak because I am still proud to be a punk. I still believe in the positive things Punk brought out, freedom to think and act as your conscience dictates not other people but at 26 I have seen so many "good" people come and go. They seem to work hard, believe in what they say, then they burn out & lose interest. They become obsessed with the negative things in punk (mindless violence, stupidity etc) and disappear completely. I've seen bands that I believed in become stupid and complacent and finally split.

You can become very pissed off with punk but fortunately for me just as I feel nothing now is going to happen it usually does. Now bands like Heresy, Concrete Sox and old bands like the Varukers make life worth living and music worth listening to.

Mags like MRR give me a monthly shot in the arm and people write me from other countries to exchange ideas and music. This is the seething underbelly of Punk that never goes away. Punk still lives but pressure is great from outside to settle down. Being married to a thoughtful and loving woman helps but I have 3 children and the oldest one is at school — he is teased when his father picks him up in his leather jacket. Pressure is becoming more and more hard to take and I really need older punks to write to me so we can exchange views and ideas and hopefully sort out the aging problems. (Check out the lyrics to the Subhumans (UK) song "Ex-Teenage Rebel".) The punk movement needs experience as much as it needs fresh ideas. Please write.
Dave Robbins/ Flat 1/ 12 Thorgan Ct/ Grimsby/ So. Humberside/ DN31 2EU/ UK

Dear Dave,

From one "old" guy to another, punk is for "kids" and by that I mean that rebellion is easier for the young, who have had less time for bad shit to have happened to them. But it is the "kids of all ages" (who somehow maintain their spirit in the face of unending bullshit) that I really admire. That's when it gets tough to kep to one's principles, and those few who do should be proud of their determination and strength, and fuck anyone else's pathetic opinions. Keep it up! Tim

Dear MRR,

One thing that is really pissing me off about the punk/hardcore scene is the drawings etc. that are in/on records & magazines. It's just about impossible to leaf through a 'zine, or find a record that doesn't have: a) a skull; b) a rotting skull; c) a decaying body; d) or all of the above with "uniquely punk accessories such as mohicans and/or chains etc. I think punk is a bloody creative movement, but all this clichéd artwork is about as imaginative as dogshit. Isn't punk supposed to be a positive thing? Or are we all too obsessed with the gloom of death to worry?
Ian Colvin/ 11 Glenview St/ Gordon 2072/ Sydney, N.S.W./ Australia

Dear MRR,

This is Helge who helped compile the MRR/ Trust photozine. I want to thank all those who donated photos, translated, etc. and I hope this zine will help contribute to better insight into the European scene. Finally, I would like to make some corrections: NO PRACTICE is from W. Germany not from Italy; KAFKA PROSESS is from Norway - not from Germany; and the band on the foldout page is TU-DO HOSPITAL - not TODO... and ANTI-CIMEX is from Sweden, not from the U.K. OK folks, if anyone would like to get in contact with me, here's my address: Helge Schreiber/ Dudelerstr. 17b/ 4200 Oberhausen 11/ W. Germany

Hi MRR and Readers,

Well this is one of many letters I've written to MRR but none have been printed yet. Will I get lucky this time? Anyway my name's Andy and I do a zine called Urinal Slime not Uninal Slime as printed in your fanzine reviews in #49 (we're all human, we make mistakes) —right? OK, why I'm writing is I'm presently doing a comp tape and need more bands. The reason I'm writing MRR is you seem to get the largest reader personage (is that spelled right?). This will be an international tape and we do need some overseas bands as well as Canadian and American bands. Any style of punk will be accepted, from speedcore to 60's type rock.

Also I would like for people to write me. I'll send out a free copy of U.S. #1 to anybody that does. As I think communication is essential in knowing what's going on in the international punk scene. I will write back! Not like tthe many letters I've replied to and never got an answer. Why ask for people to write you and then ignore them when they do? It's beyond me. O.K., enough on that.

For an idea of what will be on my comp, thus far I have material from DIOXIN (Vancouver, Canada), FRATRICIDE (Portland, OR), PROTEST (Portland) and CRIB DEATH (River Falls, WI). Thanx to the people who have helped me get material so far. Anywayz, debate not hate, love not shove and peace! Andy Grotesque/ P.O. Box 997/ Sumas, WA 98295

P.S. James from PROTEST, contact me with your new address. I still owe you a copy of my 'zine (#2).

Dear Readers of MRR ,

Hello! This is Dave of SUBCORE here. I write this letter in the hopes of regaining the support which I may have lost and/or deserved to lose over the past few months. I have been fucking up time and time again. Several of my fuck ups were do to the mail order distribution in which I was involved in. These foul ups (as I prefer to refer to them as) included such things as refunding money because I ran out of the ordered merchandise, sending substitutes or returning large amounts of records to the people from which I consigned them. I wish to apologize to the victims of my improper actions and inform all that SUBCORE is no longer involved in mail order distribution. I have discontinued this service in order to avoid such problems in the future. It was fun while it lasted!!

Another item bothering me is the hundreds of letters which come in requesting a free catalog. Lately, I am afraid to say, they have all winded up unanswered and in the garbage pail. The letters which included the costs for return postage all received replies, unfortunately, for the others, SUBCORE's financial situation is in such pitiful condition that I cannot afford to swing for postage. Sorry !1!

The third and final problem (also the most serious) which I would like to address concerns only STARVING MISSLE, Mike Just and Germany's finest band MOTTEK, all of which SUBCORE and I recently fucked over big time. This is the first and hopefully last immoral act which SUBCORE has and/or will ever commit. I would like to offer my sincerest apologies and let you know that I feel like shit for doing it. All I can say is that when one is hurting financially, one is forced to make decisions which he or she does not wish to.

"All"—please continue to support SUBCORE. See THE DEHUMANIZERS, STATE OF CONFUSION and A.M.Q.A. live in the U.S. this summer. All mail (for which return postage is included) is still answered within three days or less. Thanks for a great first year,
David U. Portnow/ P.O. Box 99284/ Seattle WA 98199/ U.S.A.

An Open Letter To Our Friends In The U.S.A.:

Firstly, thanks to MRR for allowing us the space to relay what we feel is pretty important and shouldn't remain un-mentioned. Unfortunately, for all concerned, Instigators has had to postpone our proposed August visit to the USA for various reasons. I hope these will be easily understood by the explanation below.

As is Instigators policy, we were (and still are), as involved as possible in every aspect of setting up what would have been a three-week tour of the West Coast of the USA and possibly Canada, and hoped to arrange a tour we had total control over. Our downfall, and the main reason for postponement, came down to money (and the lack of it at our end). Working without financial backing meant/means advancing a huge sum of cash for airfares and other expenses to get us out there. At the time of our writing, we don't have that cash. We decided it was better for all concerned that we put everything back until April 1988, by which time we'll all have had time to arrange a near perfect tour schedule and raise the expenses.

Sorry to anyone who was confused to see a half-page ad declaring our impending arrival in July. We're greatful to Doug Moody at Mystic Records who, as well as the adverts (which he donated at no expense to us), will be helping by funding us in a round-about way. He's shipping us a pile of records to sell over here, which will go towards our airfares. We'd like to say "Get well soon." A few days ago, Doug suffered a broken collar bone while moving a heavy object. He's at the moment layed in a certain amount of pain and no doubt utter frustration. Because Mystic isn't EMI, things virtually come to a standstil in a situation such as this, so please have a little patience and sympathy.

We'd also like to make public the departure of bassist Andy Turnbull, who decided to call it a day this week. Although he'd only been with Instigators since August 1985, he's a veteran of 123 gigs along with the time spent in the two bands he was with previously. He's been involved in the underground music scene for over 8 years and will be missed by all of us. We wish him luck in his new venture looking after the environment in his role as a tree surgeon. He'll be around to make sure his replacement gets as much help as possible taking over.

Watch out Europe. We'll be making a short visit to Germany/ Denmark/ Belgium later this year, as well as other plans we'll unveil soon.

As always, our USA tour is being arranged by Kamala Parks/ 1207 1/2 Francisco St./ Berkeley, CA 94702, (415) 525-7588, so please get in touch not only for Instigators tour info but also concerning the other bands she's booking for.

More information can be obtained direct from us at the address below. See you in April.
Andy Turner/ 12 Bell Street/ Newsome, Huddersfield, West Yorkshire, HD4GNN, UK.

P.S.—What! No live tapes to review??

Dear Max R 'N' R (Tim, Martin, & gang),

The reason I'm writing in is because of all the letters written in on the mass violence at the shows here in L.A. and across the country. My name is Felipe Bello and I run a production company called Funfix Presents. (I have been doing punk, rock shows since 1980.) Of the shows I've put on this year only one had more than one fight. That was The Descendents/ Wasted Youth at Fenders Ballroom in April.

The other non-violent shows this year included 1) Descendents/Lovedolls/Lawndale at the Whisky, 2)Agent Orange/MIA/Teen Age Psych On Ludes at the Waters, 3)Crash Bang Crunch Pop (Ron Reyes)/LeLarmes at Warrens Hut, 4)Dickies/Angry Samoans at Blax, 5)Teen-Age Psych On Ludes/Abby Hoffmans Brain at the Pit. All these went on without violence and very little vandalism, if any.

Also Gary Tovar of Goldenvoice put on a show with The Vandals/Dag Nasty at Fenders Ballroom without any violence whatsoever! It's up to all of us to keep the violence and vandalism down, let's all work together so we don't have to have another Starwood or Fleetwood getting closed down,it's your scene, protect it!!!!!!!!!!!!!!!!!!!!!!!!!!

Peace, Love & Rise Above
Felipe Bello c/o Funfix Presents / 1038 Sunset Drive / H.B. ,CA. 90254 / (213)374-8798

P.S. Thanks to Martin with helping me put together the Descendents last show ever on July 24th with Social Unrest, MIA, Capitol Punishment & Bulimia Banquet at Fenders.

P.S.S. Any bands coming to L.A. send me a demo and I'll see what I can do for you. I'm also putting out a comp. tape with the bands I've worked with, live at the shows and studio stuff, also off the demos you send, send an info sheet and or lyrics.......

MRR:

We, Culture Shock, would like to apologize to anyone who has written to us (at 44 East Street, Warminster, Wilts, England) and received no reply — we have just discovered that someone we (previously) trusted who was staying with us at 44 has been stealing our mail and taking any money sent for tapes — this freeloading bastard has been kicked out, but as we have no idea how many letters or how much money has been stolen, we have no way of knowing how many people, (or who), are still waiting for replies — hence this letter — apologies are little compensation but we're in a fucked up situation, so it's the best we can do, I guess — ta for the space —
Dick/ Culture Shock/ 2 Victoria Terrace/ Melksham/ Wilts/ England

To MRR,

Listing phone numbers for Bay Area bands was a great idea and a great service. You should encourage all of your scene reporters to try to compile a si milar list for their areas.

Unfortunately, through no fault of your own, you printed an incorrect phone number for OBLIVIOUS. So, for those hordes of people trying to get in touch with us, the astual phone number is (415)644-2532.

I hope you'll consider updating and reprinting the listing every 6 months or at least once a year.
Gary Kaufman/ PO Box 9547/ Berkeley, CA 94709

SOME UPCOMING SHOWS AT GILMAN ST

August
15 ADOLESCENTS/ CELEBRITY SKIN/ BULIMIA BANQUET/ LOOKOUTS/ ISOCRACY/ CAPITALIST CASUALITIES
16 NOMEANSNO/ HELL'S KITCHEN/ 3 LEGGED DOG/ OPERATION IVY/ BACCHUS
22 REAGAN YOUTH/ AGENT 86/ U.T.I./ DIVISION/ TEAM URINALS
23 RIBZY/ ECO GUERRILLAS/ CRIMPSHRINE/ GAIL & FUDGEPACKERS/ BO
29 CAPITOL PUNISHMENT/ SOCIAL UNREST/ P.K.G./ JOINT EFFORT/ TRAP A POODLE
30 DETONATORS/ DAYGLO ABORTIONS/ NEUROSIS/ SINS/ ROTTING HUMANS/
September
5 SPECIAL FORCES/ VISUAL DIFFERENCES/ POSITIVE OUTLOOK/ BAILING SAILORS/ SURROGATE BRAINS

IN DEFENSE OF MUSIC

Our right to perform and enjoy music is eroding rapidly:

- Fewer records are released each year.
- The number of clubs and othe live performing venues continues to shrink and those that remain often demand that musicians pay them for the chance to play.
- The majority of America's regional symphonies have gone bankrupt.
- Cutbacks in funding for music programs in the schools grow deeper and wider.
- Powerful groups of music censors operate nationally and locally with increasing boldness.

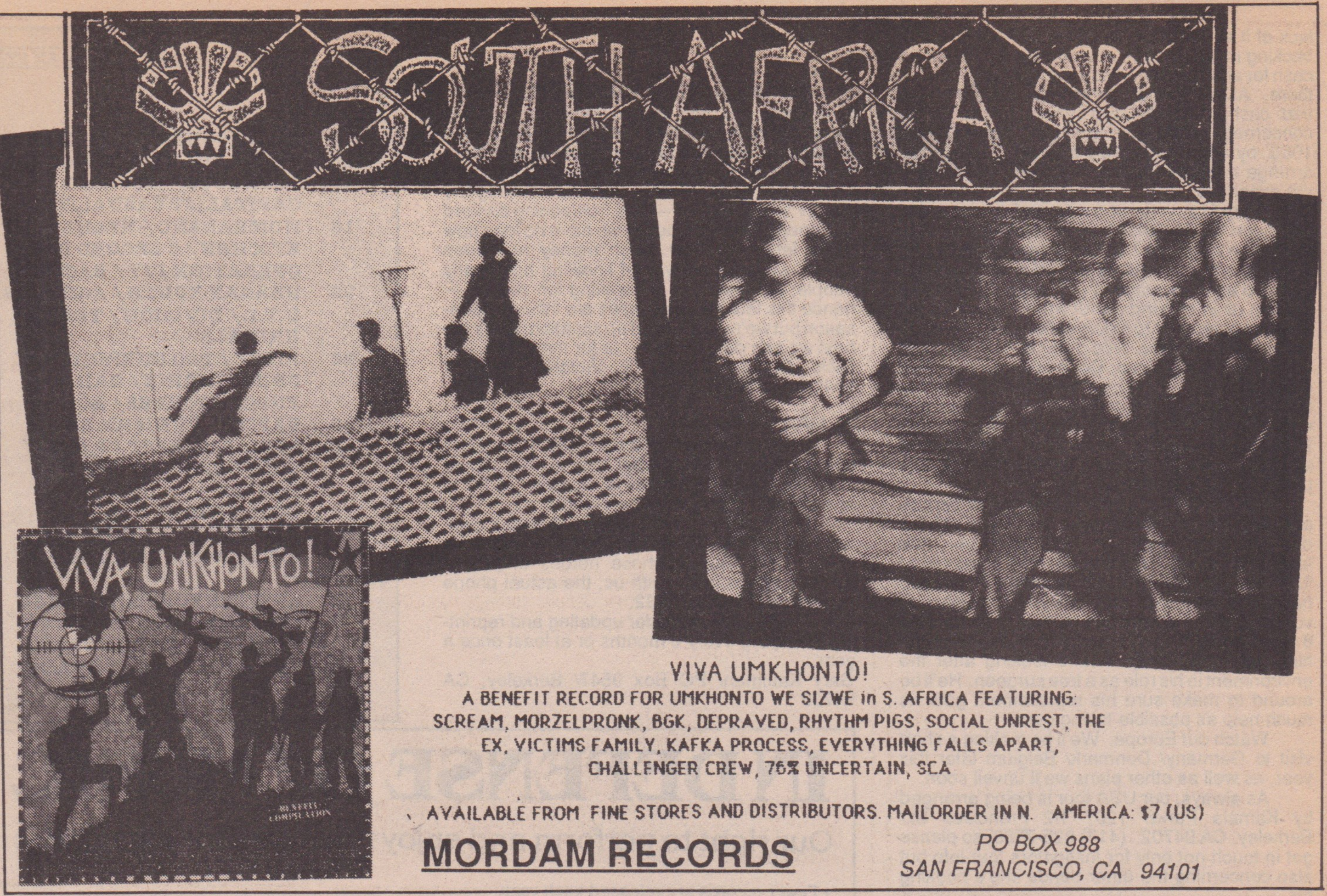
Only the music that has the chance to generate huge profits is brought fully to public attention. As a result, we hear little of what is being produced in even the most popular genres, and almost nothing of the less popular styles. The wealth of distinctive music made by America's minorities is treated as a curiosity at best.

As performers, fans, and industry professionals, we know this is wrong. We take our stand in favor of music, regardless of personal taste. Our aim in making this collective statement is to provoke a national debate over why, in this richest of countries, opportunities to play and listen to music continue to decline. Out of such a debate can come a constructive program of change and the alliances necessary to implement it.

NAME	ADDRESS	MUSICAL "OCCUPATION" (Fan, performer, journalist, etc.)

When this statement is filled up, please return it to Rock & Roll Confidential, Box 1073, Maywood, NJ 07607, where you can also obtain blank copies. Completed statements will be collected and presented to the American people at a press conference later this year.

A STATEMENT BY AMERICA'S MUSIC COMMUNITY



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Hidden homelessness surges in major cities

By Lallan Stein

Workers World / July 2, 1987

Nothing gives as powerful an indication of the bankruptcy of the capitalist system as the crisis of homelessness in the U.S.

If one city were chosen as having the most opulent and luxurious housing accommodations in all the world, it might be New York or Los Angeles. Yet, these same cites have a growth rate of homelessness that equals that of war zones and areas stricken with catastrophe.

Virtually every city in the U.S. has a growing population of homeless people. A U.S. government-funded report titled, "At Risk of Loss: The Endangered Future of Low-Income Rental Housing," estimated that the total number of homeless people will grow to 18 million by the year 2003. This figure is regarded by many experts to be seriously underestimated.

New terms are being coined to describe and often mask the insidious development of this crisis. One term sets up a category of people who are calculated to be "not-quite-homeless." These are the homeless people in cities like New York, Los Angeles and Detroit who are forced to seek shelter by renting garages, tool sheds and chicken coops. They pay exorbitant rents and are faced with the constant threat of harassment and eviction.

Garage rent-gouging

The Los Angeles Times estimates that some 200,000 people stay in about 42,000 garages in Los Angeles County. They pay rents between $200 to $600 a month for space without sanitary plumbing or adequate utilities. Reflecting the cruel and fearful attitudes of the big landlords and city fathers, William Baer, associate professor of urban planning at the University of Southern California, speculated, "We've got a squatters settlement in the backyard of the city."

Having only a car for shelter can be classified as "not-quite-homeless." Time magazine (June 22) reports that there are 5,000 "automobile dwellers" in California's San Fernando Valley. A new phenomenon among the homeless is the number of working people who don't make enough money to pay rent or security on an apartment.

'The couch people'

Another term for the "hidden homeless" is "couch people," reports the New York Times of June 17. This refers to the some 100,000 New York City families, including 200,000 children, who are forced to drift between the apartments of relatives and friends.

In impoverished communities across the country it is becoming rare for a family to stay alone in an apartment. The only way to afford the grossly inflated rents is by doubling and tripling up. Highly conservative Census Bureau figures show the number of families who have moved in together doubled between 1980 and 1985, reaching 2.8 million.

For undocumented workers, who suffer tremendous exploitation in every area, sometimes the only way to survive is to share a swing shift on a bed that may be used three or four times a day.

Seeking refuge in someone else's overcrowded home often must be a temporary step leading to the street and the public shelters. The New York Times reports that more than half the 4,800 families in New York City's "emergency housing program lived for months, sometimes years, camped out on the floors and living room couches" of anyone who could take them in.

The crisis of homelessness is a result of the decaying capitalist system. Although Reagan's cutback program speeded up the process, it had begun while Carter was still in office. The Democrats offered no resistance to Reagan's attack on the poor, the workers and the trade unions. Neither the Republicans nor the Democrats are attempting to find solutions which would end the mounting crisis and provide affordable housing.

Spokespersons for the movement of homeless people have objected to the repressive government plans. These include a large-scale conversion of unoccupied military barracks for housing to be administered by the military and the provision of temporary encampments, like one currently run by the Salvation Army on Los Angeles city property. Homeless leaders have called these "concentration camps."

The only adequate solution at this point is for the government to provide facilities and funding in cities around the country so that the homeless can meet and hold their own conferences to come up with solutions to the crisis that the government would be responsible for instituting.

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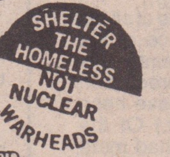
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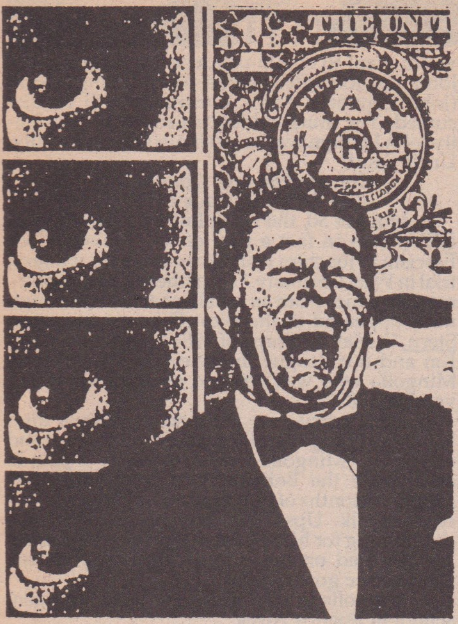

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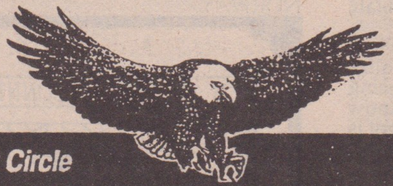
Plans are now underway for the third annual North American anarchist gathering . It will be held in Toronto., on July 1-4, 1988, which is a long weekend for both Canada and the USA and a time of much nationalistic clamour in both countries. The gathering will include many workshops, events, shows, conversations, food, action, and tons o' fun. No definite plans have been made as to the exact content of the gathering, since that depends on what people want and what people are prepared to do, so in order to start working on that we're planning a meeting on September 13th here in Toronto for anyone who wants to help organize the gathering. A mail-out should also be going soon, so now's the time to get in touch and get more info. Let us know in advance if you're planning on coming to the meeting so we can arrange accomodations. Hopefully if we get lots of input now, by the time the gathering rolls around it'll be a great success ! So please get in touch for further details, send all your cash and valuables, and keep an eye out for more news. ***Smash the State and have a Nice Day!***



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COLUMNS

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MYKEL
BOARD
SAYS
you're wrong!

I've been madder than a feminist with jock itch. The Village Voice, MRR, and other members of the liberal media coalition have been putting down the best thing to happen to rock'n'roll since THE RAMONES.

Of course, I'm talking about THE BEASTIE BOYS, those snotty kids who can't play any instruments, are continually insulting and knocked Bon Jovi the fuck out of number one on the radio charts. Yep, those guys who used to play hardcore at CBGBs and Gildersleeves with MINOR THREAT, who now Def Jam with RUN DMC and are the bane of punks and their moms all over the world. Ho, ho, have they got people mad!

One of the biggest—and funniest— complaints against them is that they say "faggot" a lot. Their album, in fact, was originally going to be called Don't Be A Faggot. The complaints say that this is discrimination against homosexuals. It's name calling and epithet flinging; blah, blah, blah.

I guess the complainers never went to junior high school. If they had, they would realize that being a faggot's got nothing to do with being a homo. In junior high, you don't even know what a homo is! A faggot is a wimp. A faggot is a person who hides in the background, doesn't take a stand. At best he (or she— girls can be faggots too) plays along because he doesn't want to stand out. At worst, he just stays at home and listens to Beethoven during the make out parties.

Being a faggot has to do with a lack of balls— not where those balls happen to be squirting their reservoir. LOU REED became a faggot when he stopped being a homo and moved to New Jersey. So wise up, saps! That faggot argument against THE BEASTIES is A-one bogus.

Another complaint that's often heard is that THE BEASTIES are somehow insincere— or themselves wimpish. Pennie, from Pollution Control, tells me that the fearsome threesome were warned not to "do a dirty show" when they played in DC. And horror of horrors they didn't. As far as I'm concerned, that's no weirder than a hard drinking, and drugging band eschewing those things in order to play certain clubs with a no drinking/drug policy. You may not like it, but if you want to play (especially if you want to get paid and play again) you'd better do it. That's the music biz and there's no way around it. Majors or minors, punk clubs or arenas, it's the same all over.

Those lame objections dispensed with, I want to tell you what's so great about THE BEASTIES. First, they're the only band to come out of the hardcore scene with a number one hit. They did it without losing their "fuck you, I can't play any instruments and you're a sucker for listening" attitude that was so basic to early punk.

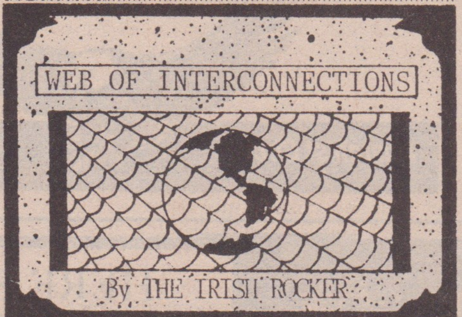
Second, they've brought people together who would never before be seen in the same room. I talked to people who were at their shows in Europe. They said the scene was like something out of a dream. Black U.S. GI.s, teen age girls, heavy metalers, hair-in-the-air punks, skinheads, and skaters were all there—and enjoying— the same show. (Of course, in Germany there were some fights, but I think there are fights at Beethoven concerts in Germany.)

This music cuts like a Manson knife through the Sharon Tates of race, style, gender, class background—all of it. There's no one single type of person who loves— or hates this band. It cuts like rock'n'roll should cut, not caring who's sliced in the bargain.

Third— and maybe most important- THE BEASTIES have made rock nasty again. I can't remember the last time a nasty band had a number one song. Between a cute Madonna, a lovable Michael Jackson, and a safe Bon Jovi, it was beginning to look like the PMRC had nothing to worry about. They wouldn't have to censor anything, because rock was censoring itself. Even punkrock was getting like that. I actually have heard of hardcore bands that don't use dirty words for fear of offending someone. I'll take THE BEASTIES over some punker who says "darned" any day. Give me a band parents hate and I'll show you a band that's got a hell of a lot going for it.

Yeah, I know they're on a major label. Yeah, I know that they've done stuff that's not very nice. I'm not excusing them completely— they're human. But they're also the best example of nasty fun we've had in a long time. So, long live THE BEASTIE BOYS. And hey, don't be a faggot.

LAST MINUTE NOTE: Sad news from Norway. Gunnar, the singer, writes that KAFKA PROSESS broke up. His new band ("faster and rawer") is called SO MUCH HATE. Nils, the guitar player is in a "rock'n roll" band called, FIRETAKETYRER. Anyway, Gunnar asks me to remind everybody touring or going to Europe that Oslo is a real city and one worth playing. (It was ARTLESS's best show!) You can contact Gunnar and Ote at Mandalsgt. 1/ 0190 Oslo 1/ NORWAY.



"The art of government is the art of being honest!" -Thomas Jefferson.

The constitution of the United States is now two hundred years old. Yet, where is it? Why is this important piece of paper repeatedly ignored over and over again!?

I do hope everyone has been keeping a close ear over the Iran/Contra hearings. Ronald "we will never negotiate with terrorists" Reagan's arms-for-hostages deal to Iran, lying to Congress, lying to you and me, obstructing the constitution is upsetting in itself. Yet, the real significance to be held firmly in your mind are the drug and gun smuggling aspects. This, "just say no, piss in a jar!" administration are the current dirty do handlers involved in this ongoing milleau of drug and gun running. This aspect of drug and gun running is significant because the congressional panel and much of the media are not investigating it enough. Fortunately, there is a Senate subcommittee investigating gun running and contra cocaine smuggling. The Iran/Contra scandal and all of its aspects will be covered at a later date, here in this column. But before the latter, the history of drug and gun running should be known to you because actually this scandal should not really come as a surprise. Meaning people, these kinds of monstrous activities have been going on for a very long time and the documentation has been in reach of the public domain.

I have not recieved any feedback as I hoped I would. Has this particular column and the current topic touched upon something you too may be using? Well, I certainly hope not and if it does, stop! Please do not be those individuals who oppose this wrong doing but yet roll that spliff, snort that coke, shoot up or whatever. You contribute to the murder and the fueling of the fascist crusade by elements of the U.S. government. Write your comments, criticisms. questions and especially send political articles from your local newspapers, magazines etc., to me. Communication is vital if we the people of the world want to obtain peace or "one country" as John Lennon often spoke of and sang about. (John Lennon's death, eventually will be discussed. Yes, much evidence leads to the possibility John Lennon was assassinated by yours truly, Uncle Sam!)

Continuing and Concluding the Bolivian Coca Fascista

In issue 50, the Drug Enforcement Agency (DEA) was in fact a part of the Bolivian Coca Fascista as Joachim Fiebelkorn revealed while on trial in West Germany.[1] All of the following information comes from an excellent article that originally appeared in the West German magazine, Stern, in May and June of 1984 by Kai Hermann. Kai and a colleague interviewed Alfred Mario Mingolla who was arrested on the 28th of November 1982.

Democracy was restored in Bolivia after Klaus and gang literally became too corrupt and collapsed. Mingolla was arrested for a plan to assassinate the Bolivian vice-president.[2] After fourteen months of imprisonment, Mingolla was eager to talk. Upset over how his fascist friends did nothing for his release, he gave up on nazism and worked on the side of the newly elected Democratic government.

Mingolla was taught at an Argentine agent school in Buenos Aires:

> *"Were there also American teachers?" Mingolla: "Not any more. We had Israelis as specialists. I was later trained by North Americans in Panama at the Escuela de las Americas." "In what area did you specialize?" "Infiltrating the Catholic Church. To seek out subversives in the church, etc." "Did you prepare the death list?" "We should agree that I will not say anything about my personal work." "But where have you worked?" "Different places. Also one time in Spain. But mostly in Argentina. Then we had to leave Argentina before the world soccer championship 1978 because of the human rights propaganda. Most of them are in Central America. I went to Bolivia. In 1982 I was sent to Guatemala. There I worked primarily with the North Americans. That was the best time. "*[3]

Mingolla had worked for an international assaassination and torture unit under the leadership of the Argentine intelligence agency.[4] This unit had conducted state terrorism and mass murder in Argentina, Chile and other Latin American countries against Catholic clergymen, "subversive" guerrillas and left leaning democrats:

> *We asked him who he had worked for in Bolivia. Mingolla: "What do you mean? For everybody; Argentineans, Bolivians, CIA."* [5]

The coup d'etat that occurred in Bolivia was planned two years in advance. The military and political aspects were prepared by Klaus Barbie.[6] In 1978, Barbie, built an intimate relationship with the Argentine intelligence agency. The Argentine intelligence agency sent a commando unit to La Paz, Bolivia and amongst this commando unit was Alfred Mario Mingolla.[7] This commando unit had arrived to lend a hand to Klaus Barbie and his fascist friends in seizing control of Bolivia:

> *Mingolla: "I had not heard much about Altmann (alias-Klaus Barbie); however, before our departure we received a dossier on him. There it stated that he was of great use to Argentina because he played an important role in all of Latin America in the fight against communism. From the dossier it was also clear that Altmann worked for the Americans. They listed his contact people as well as his various trips to the U.S."*[8]

Another unit had also been set up for the preparation of the coup which included two Israeli specialists.[9] Joachim Fiebelkorn arrived in La Paz with the rest of the treacherous Fiances of Death. There they inspected and planned the key strategic points that would be attacked. The coup d'etat had begun:

> *The paramilitary stormed the union hall and the party headquarters. Almost all potential leaders of the resistance were arrested within hours. The brutality of the terrorist groups and the military frightened off the workers and students. Only the Indians from the tin mines*

desperately resisted for another few days. As with any overthrow, most of the victims were among them.

The coup of July 17, 1980 had many victors. The fascists celebrated the national socialist takeover of power with swastika flags and the greeting, "Heil Hitler!" Those supporting a free market system for Latin America believed that socialism had been averted. Washington, despite reservations about such officers as Garcia and Arce, could hope for a stable government, sympathetic to the U.S.[10]

Colonel Bo Hi Pak, leader of the Moonies Unification political arm, CAUSA, was the first official to meet with the new government leader, General Garcia Mesa.[11] Four West German clergymen best described Bo Hi Pak and the Moonies:

...the Moon sect is a "criminal union that espouses human psychological terror and proclaims a fascist system."....They regard their iounder, Moon, as "Holy Father," President Reagan as the world's "political savior."[12]

Much of the top military personnel were members of the CAUSA organization. The Moonies were so enthused by this coup and they had good reason to feel as such. The Moonies contributed 4 million dollars towards the preparation of the coup.[13] Moon mania flooded La Paz, nine months after the 31st of May 1981. "Political missionary" work began in all of Bolivia as 50,000 of the sects books, "were brought in by an American air force plane."[14]

What was Klaus Barbie? His activities? Was he working on a personal ambition to secure a fascist state? Or for a foriegn agency? The following passage sheds a great deal of light upon the latter:

The leader of the Moon group in Bolivia was Thomas (Tom) Ward. Barbie and the pale American Ward, who always seemed to be absorbed in prayer, were often seen together. Tom Ward was also the man who delivered a payment from the CIA in early 1981 to the Argentinean intelligence Lieutenant Alfred Mingolla. The $1,500 monthly salary for Mingolla was paid in the CAUSA office belonging to William Selig, Ward's representative. Selig put less stock in pious attitudes than his boss. He was an electronic specialist with experience in Vietnam and advised the Bolivian intelligence organization on technical matters. The third man in the CIA cadre of the Moonies was Paul Perry, who had already tried to organize an "armed church" in Brazil. The Argentinean agent Alfred Mingolla at first knew little about the connection between the Nazi Barbie and the Moonie Ward. Two days after his recruitment by the CIA, says Mingolla, he met the "Old German" in the courtyard of the Bolivian General staff. Mingolla came out of department VII of the intelligence agency; Barbie came out of department III.

Barbie greeted his colleague—as Mingolla remembers it, "Hello, comrade, what do I hear? Are you working for a new employer?" Mingolla answered with surprise, "For what, for who, then?" Barbie laughed. "It's okay. There has to be cooperation."

Mingolla says that it was first clear to him on that day that Barbie had become a top man for the CIA because only top people knew the names of the other agency employees. The Moon man Tom Ward was Klaus Barbie's CIA contact man only preceding and directly after the putsch of 1980. Barbie's steady CIA contact person was the munitions dealer Fernando Inchauste. He boasted that he had direct contact with President Reagan, whom he allegedly knew during the latter's California governor days. Another one of Barbie's steady CIA contact people was George Portugal, also a munitions dealer. He was Inchauste's close co-worker and Barbie's business friend.[15]

Such was this evidence: witnesses reports, journalists investigated evidence, Bolivia's own democratic government investigation, so many believed Klaus Barbie would never stand trial because of his CIA ties. In fact, after four years of imprisonment in France, Barbie's trial was waged. The CIA of course did not need worry because this period of Barbie's life was not mentioned in his trial. Klaus Barbie has been sentenced to life imprisonment, outrageously to be spent in a nicely modeled 3 room prison cell. One can never say, but maybe the CIA still had affection for him and did Klaus one last favor for all his work. After all, as the saying goes, "Once CIA, always CIA."

One last provocative passage:

The Defense minister of the pro-western government in Bolivia at the time, Manuel Cardenas Mallo, in an official interview, cautiously answered our questions regarding information about Barbie's work for foreign agencies. Cardenas: "We have no documentation about it. They let those disappear before President Siles took over the government. But that Barbie worked for foreign intelligence agencies is believable. Many people knew that and there are many people who can confirm that." Was Barbie merely an informant, or did he, working for foreign agencies, influence the political development? Cardenas: "Many people who worked with Barbie are still in service here. You must understand—it is dangerous if they find out that foreigner had so much influence here, that they did not just play an advisory role, but that they actually made decisions." Do you mean to say that the U.S.A. staged the 1980 coup? Cardenas hesitates, then answers, "Let me say it like this and then you can quote me: If there isn't a coup happening today, it is only because of one reason: Because it is the first time that the Americans are not interested in a coup."[16]

THE HIDDEN SHADOW OF THE SUMMER OF LOVE

It was twenty years ago this year. The world was astounded by the subculture of American youth: long hair, psychedelic clothing, free love, the heart warming music, peace symbols and the anti-war chants. But what of the invisible monster that had shadowed behind one of the main elements of the Summer of Love? That invisible monster was the CIA's involvement with the experimentation and distribution of Lysergic Acid Diethylamide (LSD).

In the Beginning

The year was 1942, the Third Reich was massing across Europe in an effort to conquer the world. The chief of the Office of Strategic Services (OSS), General William "Wild Bill" Donovan, undertook a top-secret research program which a half dozen American scientists would work on. The program called for "the development of a speech-inducing drug" to be used in obtaining intelligence during interrogation.[17] Numerous drugs such as alcohol, barbiturates, caffeine, peyote and scopolamine were tested but rejected because these substances interferred with the process to obtain information from an interrogation.[18] This top-secret committee, after creating a highly potent extract that had no color, taste or odor, found marijauna extract as the likely substance to use. The latter, referred to as "Truth Drug" eventually proved to be ineffective as an OSS document states: "The drug defies all but the most expert and searching anaylsis, and for all practical purposes can be considered beyond analysis.[19]

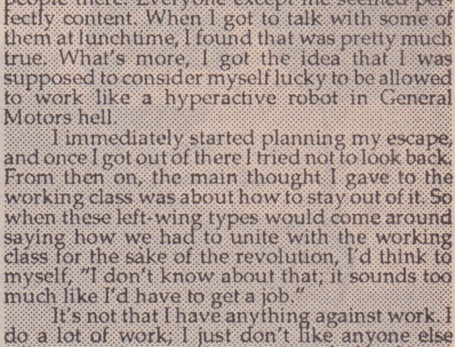
The CIA and the military continued the work of the OSS after WWII had ended. Project CHATTER began in 1947 and conducted experiments on mescaline, a semi-synthetic extract that is similar to the hallucogenic reactions caused by LSD. This study also proved to establish negative results and was terminated in 1953.[20]

These "tell us everything" investigators came to know of the mind control experiments that were done at Dachau concentration camp. The U.S. Naval Technical Division reported mescaline experiments that were conducted at Dachau and this of course layed the red carpet for more than 600 top Nazi scientists to begin their work here.[21]

The hidden shadow of the Summer of Love will continue next issue. I am putting together many compilation tapes, and if your band is interested and has a song or songs that pertain to the following, please write to me at the MRR p.o. box c/o The Irish Rocker. First, "Animal Exploitation, For What!?"; Second, "Troops Out Of This World!"; Third, "World Of Ideological Fanaticism!"; Lastly, "We Are All The Same Color In The Dark!!" So once again if your band has a song or songs that pertain to: 1) Anti-Animal suffering; 2) Anti-War; 3) Anti-Fascism; 4) Anti-Rascism, contact me. These compilations are not only to hear music from all parts of the world, but each tape will be accompained with a lengthy booklet of information. The idea of these tapes is you can have fun and learn at the same time! Till next month, Peace, Love, Unity and knowledge.

Footnotes

#1-Boston Globe, November 17, 1984
#2-Covert Action Information Bulletin, Winter 1986, Number 25.
#3-Ibid., p. 16
#4-Ibid.
#5 Ibid., p. 16
#6-Ibid.
#7-Ibid.
#8-Ibid., p. 17
#9-Ibid.
#10-Ibid., p. 18
#11-Ibid.
#12-Ibid., p. 19
#13-Ibid.
#14-Ibid., p. 19
#15-Ibid., p. 19
#16-Ibid., p. 19-20
#17-Martin A. Lee and Bruce Shlain, Acid Dreams (Grove Press, Inc., New York, 1985)
#18-Ibid.
#19-Ibid., p. 5
#20-Ibid.
#21-Ibid.



I grew up in a working class neighborhood, but I never developed much enthusiasm for the working class. When I started my first factory job, I was even less impressed.

I walked into this immense room, nearly the size of a city block. It was crammed full of machines more evil-looking than even my perverse little mind could have imagined. The noise was horrible, the smell wasn't too good, either, but worst of all was the sight of my fellow humans doing their best to become one with the machines.

My first impulse was to start smashing things. What I couldn't figure was why nobody else was. There were something like a thousand people there. Everyone except me seemed perfectly content. When I got to talk with some of them at lunchtime, I found that was pretty much true. What's more, I got the idea that I was supposed to consider myself lucky to be allowed to work like a hyperactive robot in General Motors hell.

I immediately started planning my escape, and once I got out of there I tried not to look back. From then on, the main thought I gave to the working class was about how to stay out of it. So when these left-wing types would come around saying how we had to unite with the working class for the sake of the revolution, I'd think to myself, "I don't know about that; it sounds too much like I'd have to get a job."

It's not that I have anything against work. I do a lot of work; I just don't like anyone else telling me when or where to do it. In fact, I have a real bad time with anyone telling me when or where to do anything. So when I first started hearing about anarchy, I thought, hmm, that just might be the scene for me.

Of course I didn't go out and join the anarchists' club (let alone run for president of it — thanks to SEWER TROUT for that brilliant concept), and I didn't see any point to the constant mud-slinging and hair-splitting debates that "real" anarchists seem to love so much. But anyone who was in favor of eliminating government, religion, and most of what passes for civilization was all right with me.

There was one small problem, though. As much as I hated the government, there were a whole lot of things I expected it to do. If people (myself included) didn't have enough money to live, then they should get welfare. Sick people should be taken care of whether or not they could afford to pay. Everyone that wants an education should be able to get one. And last, but far from least, when I drop this column in the mailbox, it should be quickly and reliably delivered to MRR from whatever corner of the world I happen to be hanging out in (a cathedral in Freiburg, West

Germany at the moment).

I guess you can see what I'm leading up to: though I've met a lot of anarchists in my time, none of them has offered to do any of these things for me. You know who did? That's right, the good old working class. Not always willingly, granted, but like it or not, they handed over their money to the government, which, in the occasional intervals when it wasn't busily devising more ways of exploiting and exterminating people, actually did provide some of the services I expected it to.

But there has to be a better way. Doesn't there? I mean, for every dollar used to help some mother feed her kids, two or three more are pissed away on H-bombs or flying the president and his entourage of layabouts around in their own private 747. So what about socialism? Or even (and here's where I have to start looking over my shoulder for the FBI) communism?

From each according to his ability, to each according to his needs: that was the original idea. It hasn't happened yet in any of the countries where some version of socialism or communism has been tried, but there are quite a few countries where no one goes hungry or has to live in the streets. America, the richest country in the history of the world, is not one of them.

Capitalism has produced a lot of wealth, but it hasn't done so well at spreading it around. Socialism may have produced less, but anyone knows that wealth itself is not as important as what's done with it.

And anarchism? Well, in the unlikely event that it ever produced anything (just kidding, folks — I think), half its adherents would immediately form some new faction to denounce it.

So right about now you're probably expecting me to tie all this together and use it to point out the one political-economic system that can provide us with the freedom we need and the security we crave. You may have a long wait. I still have the soul of an anarchist, but the last few months, expecially the ones spent in England, have taught me a lot of respect for working people and old-fashioned left-wing politics.

While I'd like to combine the best of both worlds, anarchists and communists have been known not to get along, as in, for example, killing each other.

But there's one way the two can be reconciled. Until everyone has at least the bare necessities of existence, to talk of anarchism as a way of life is a joke in poor taste. It's fine for the privileged classes, among which you'll find 99% of white American punk rockers. But around this planet there are hundreds of millions, perhaps even billions of people who would be dead right now if it weren't for the (sometimes forcibly) organized efforts of society. Try explaining to these folks that they won't be truly free until all government is done away with.

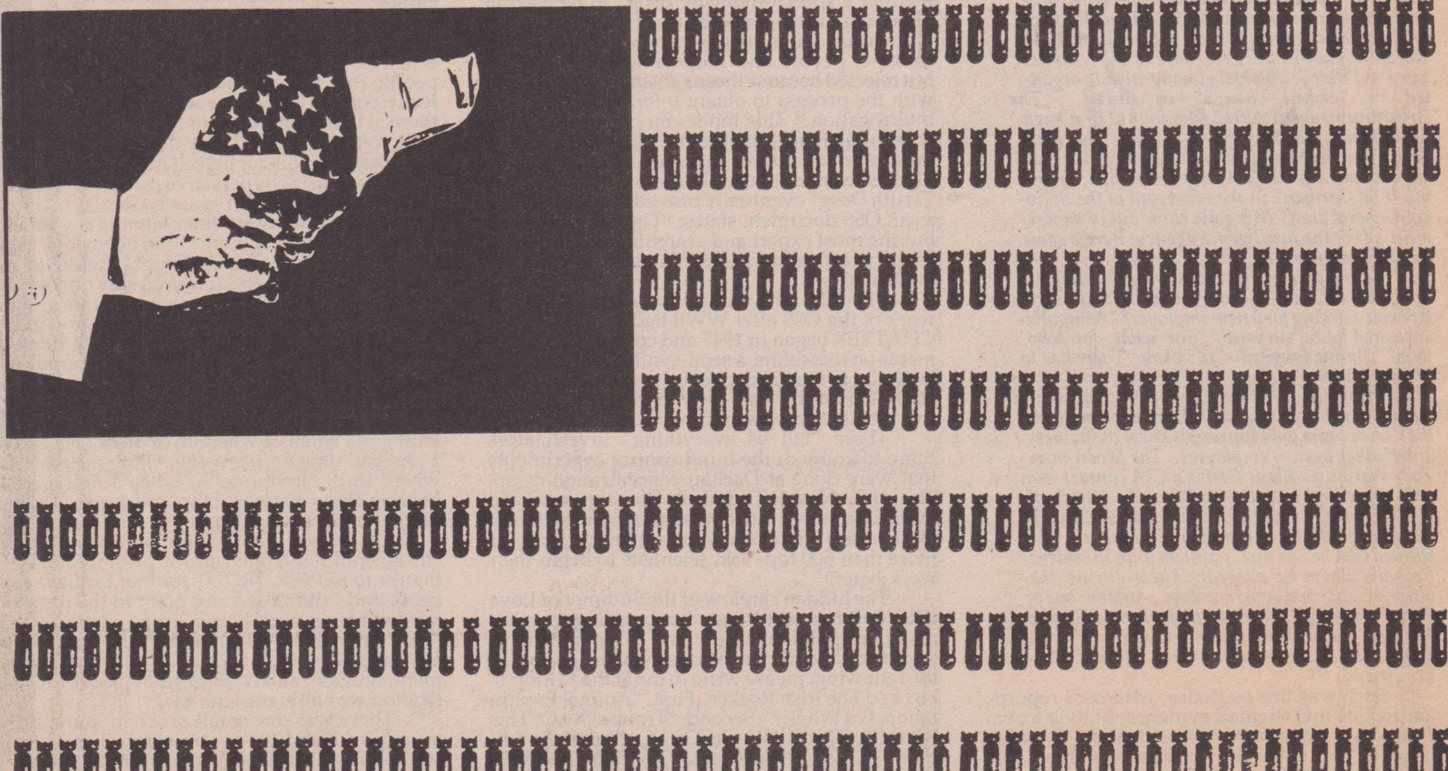
Government is not about to be abolished but it may disappear if and when it's no longer needed. That will only happen when people wise up enough to take care of each other without being forced to. Is socialism / communism a step in that direction, or just another historical, blind alley? I don't know, but I think we're going to have to find out, because it's sure as hell obvious that capitalism isn't working, except for the relative handful sitting comfortably on top. The trick will be getting rid of the tyranny of the few without merely having it replaced by the tyranny of the many.

Tim
Yo
MAMA
mrr

It has sometimes been said that my column is often too straightforward, that it isn't sarcastic or intentionally "clever" or annoying enough. Perhaps that's true, and if so, good. At a time when bullshit reigns supreme, when known liars are heralded as public heroes, when those who subvert the Constitution in the name of god and country are celebrated, when those who knowingly twist the facts or lie by omission or engage in obeying unlawful orders in a manner that the United States itself condemned in the Nuremberg Trials after the Nazi reich was defeated are praised, when mercenaries and fascists are advanced as freedom fighters and pro-democratic, when hearings to get to the bottom of conspiracies are offered as propaganda launching pads for the conspirators, then it is necessary to continually stick to the basics and common sense—if nothing more than to preserve one's sanity.

The congressional hearings can really try one's patience. The congressional Right used their time to promote their pro-Contra rhetoric to set the stage for this year's vote on appropriations and to make anyone to the left of Gerald Ford seem like a KGB agent. The Center entirely wimped out and kissed Ollie's ass. And the Left is non-existent. Other than a verbal rap on the knuckles by Sen. Mitchell of Maine to let North know he had no monopoly on righteousness, and an aborted attempt by Inouye of Hawaii to make the Nurnenberg parallel (he was initimidated and silenced by North's attorney, Sullivan), the hearings utterly failed to accomplish anything except to prove how lame the Congress is and that they're mainly pissed because they weren't told enough secrets. Funny thing is though, that anyone with a brain would've known what was going on, and that indeed the "secret government" has been functioning for the last several decades.

In this issue of MRR, I'd like to direct your attention to the article on said topic. It is largely based on the federal law suit filed by the Christic Institute, which deals with drug smuggling, murder, and the breaking of more laws than I can count—all done by the secret government. Some of the cast of characters will be familiar to those who followed the hearings, yet their roles, both at present and going back to the Kennedy assassination, have only vaguely been touched on by our dear congressmen (and I'm sure you noticed the lack of non-males in all the proceedings). I hope this basic and straightforward article won't upset you critics too much, and that if you find yourselves as pissed as me after reading it, you'll consider financially contributing to the support of the Christic institute in their effort to do what we're supposedly already paying Congress to do.



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m.edison, t.ostrow, j.scheurmann, a.s. lead

·KRACKHOUSE·The Whole Truth...by karl marx
m.sappol, c.cochrane, r.peyser, kramer, g.cartwright, etc.

·CARNEY·HILD·KRAMER·Happiness Finally Came To Them
ralph carney, daved hild, kramer, g.yellin, p.plumley, etc.

·BALL·Period
don fleming, jay spiegel, kramer, david licht

·The 20th. Anniversary of the Summer of Love
Half Japanese·F.Frith·Shockabilly·A.Ginsberg·T.Kupferberg, etc.

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Those of you out there who still owe me records or money please try to send 'em to me as soon as possible. OK?

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FARM
PIGS
IN
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Just a short introduction to show I'm still alive and kicking here at the Uproar camp. As you can see there has been a few new records released and more is in the process. That is; a new HAPPY FARM 7", an eight band comp LP and maybe a KAZJUROL album. The FEAR OF WAR/INSTIGATORS 7" was never released and will not be. The same thing goes for the comp tape. Sorry to all parts involved. Especially DC NECROS and OFFSPRING. We are ofcourse still looking for distributors, labels, shops, bands etc who are willing to buy from us wholesale or swop their items against ours. Write with or for suggestions. To get in contact with HAPPY FARM or KAZJUROL write us and we'll pass the letter further. Also, scandinavians please write for complete mailorder list. 100 of records available. Please enclose IRC. Nah, I guess that's most of the important stuff for now. I'll round this off with a special offer for those who've managed to read through this. For only $13 (incl p&p air) you can get the following records; R.I.F. 7", KAZJUROL 7", HAPPY FARM 7" and THE VIKINGS ARE COMING comp LP. OK, and those I owe records please write. I've lost a couple of addresses. Besides Uproar no 5 will hit the lights this summer. In english from now on so MRR and all you others out there beware............

The Struggle Will Continue/Peter Ahlqvist

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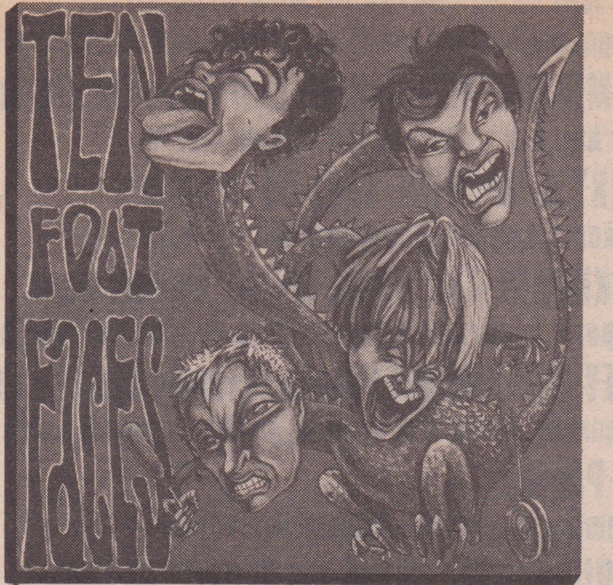
Payment by cash or I.M.O.'s please. No cheques. And no coins either - just even notes. Postage rates are (unless included in the prices): Europe: 7" 1 $1 2-3 $1.50 4-6 $2.50 7-15 $4. 12"/LP's 1 $2.50 2-3 $4 4-8 $6. USA & world: 7" $1.50 2-3 $2 4-6 $3 7-15 $4.50. 12"/LP's 1 $3 2-3 $4.50 4-8 $7.50. All records, t-shirt etc send airmail



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"Begin with their cover of MC5's "Rocket Reducer No. 62" and work your way through "Back To Bedrock," "Run For Tin," and all the bitchin' tunes along the way. Real cool. Yeah!" —*Rockpool*

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SHORT DOGS GROW — Self Entitled LP

"well-defined songs that are short, to the point, and grow on you with each listen. The band plays with lots of power... The bottom line on this neo-hardcore/post-punk power crunch is that it's fun." —*CMJ*

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Eagerly awaited successor to their much acclaimed 1984 "The Backyard" EP. Also on cassette with extra tracks.

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Northern California

It's been a long time since I've done this report, so there is a lot of news to cover, some of it a bit outdated. Here's the band stuff first.

NEUROSIS have finished recording their album, Pain Of Mind for Alchemy Records, who is also releasing the new RKL album...CHRIST ON PARADE are about to release their second album, and are looking for a new bassist to replace Malcolm, who quit the band last month...Everyone but Max quit the BONELESS ONES, who are now defunct. Troy and Luke are in a new band called HELL'S KITCHEN, with Chris (ex-ATTITUDE ADJUSTMENT) on drums, Tom (the founder of FANG and head of Boner Records) on guitar, and Dave from VERBAL ABUSE filling in on vocals until they find a permanent singer. They have already played out, recorded a demo, and are planning to tour...SANTA CLAN have released their debut album...VOMITORIUM had another singer change, this time getting their original singer to rejoin the band...THE VAGRANTS played at the F.U.C.K. Church (First Unitarian Church of Kensignton), but had to wait to play until a wedding rehearsal had finished...ISOCRACY played Gilman without throwing out any garbage...We (CRIMPSHRINE) are in the process of releasing our second demo, which should be out late this month. We're now on our 3rd stage of our hype campaign, featuring the new demo, free t-shirts, an article in the Berkeley High paper, and, most importantly, trying to gain notoriety for being the only band that Murray Bowles stagedives for. The T.V. documentary on high school dropouts featuring Crimpshrine that was filmed back in January will finally be shown sometime in September on Channel 9...New band from El Cerrito/El Sobrante, CRUSTY BUTTFACE...SPECIAL FORCES have returned from their tour with Concord's POSITIVE OUTLOOK, but will go to Canada soon...THE MUSKRATS are also back from their U.S. tour...Mike, from CEREAL NEWS WITH MIKE fame is working on a new band...OPERATION IVY is recording a demo, possibly for release, working on new songs, and recovering from feud with Crimpshrine...Barry and Ray, both of whom were in PUBLIC ENEMA a few years back, have a new 60's rock band that does a couple old P.U. tunes...ESKIMO added a bassist, I think. They did a big acoustic jam on Sproul Plaza with BLUE MOVIE to advertise a show with both bands at the Starry Plough...SACRILEGE got their album out, but seem to be in limbo as far as playing live...Oakland's SPEED QUEENS broke up a while ago, but I didn't find out until recently...CORRUPTED MORALS recorded a new 9-song demo which will be out soon, and Joel's taking a break from the band...MR. T EXPERIENCE recorded 14 new songs for an upcoming second album. They are going up to Canada this month to play 3 shows in Vancouver and one in Victoria...and now on to other news...

SPECIAL FORCES

VOMITORIUM

OPERATION IVY Photos: Murray Bowles

I've heard that The Cave has permanently closed down. I ran into the owners a few weeks ago late at night at Denny's in Emeryville, and they said things wren't going too well, but they were going to continue doing shows on the weekends. If it is closed, it's a big loss to Berkeley, and to the 5 people who will be out of a place to live...There have been a lot of bands playing parties in the West County area, including 2 new bands, MISERY and SOCIAL DISEASE...Brian Edge is back from overseas and is recording demos for bands at Gilman Street again. Call him at (415) 665-8316 or talk to him at the club for details...

The Gilman Street Project is continuing to do well with a lot of out of town, touring and local bands getting a chance to play. The punk/hardcore shows are largely on Saturdays and Sundays and the alternative (Fri.) shows feature a lot of diversity with the bands and show organizers working together to come up with interesting concepts and themes– more than just music. Also, the use of Gilman Street is branching out with film and video and theater projects, all this making for a great summer. Aaron

SOUTHERN CALIFORNIA

San Diego- The few times that a San Diego scene report is done, it seems the South Bay area is overlooked. We just wanted to let you all know we do exist. Chula Vista is a city of 120,000 south of San Diego and just north of Tijuana. As the city grows rapidly (due mostly to shitty tract housing), so does the punk scene. Especially noticeable is the large number of skaters popping up out of the woodworks. All this adds up to a vibrant, fun, and very positive scene which continues to amaze all by its rate of growth.

Bands in the area include NEIGHBORHOOD WATCH, AMENITY, DARK SARCASM, and newly formed BLACKSMITH BABOZA. Some bands that have come and gone(?) are Common Sense, Reality, and Tyburn Jig. Other bands from the South Bay area are DICK'S ARMY, THE FRONT and CRABGRASS.

NEIGHBORHOOD WATCH is a 5 piece band who successfully blends DKs/Surf Punks type thrash and melodic punk styles with synthesizer electronics. They recently released a 3 song 7", which has done really well. Just released (July 1) is a 12" EP called Feeding the Hand That Bites which includes everybody's favorite singalong "We Fuck Sheep". Both records are available from Vinyl Communications/ PO Box 8623/ Chula Vista, CA 92012. The 7" is $3 and the 12" is $5, both postpaid. Neighborhood Watch can be contacted at this same address.

AMENITY is a 4 piece straightedge/ positive thinking band which opts for a more socially conscious lyrical approach than most bands they're grouped with. Musically, they strive for a solid and powerful sound. Currently available from Amenity is a 5 song 7", also on Vinyl Communications, $3 postpaid. Amenity can be reached at 959 Melrose Ave/ Chula Vista, CA 92011.

DARK SARCASM

DARK SARCASM is a 4 piece band with members from Chula Vista and nearby Spring Valley. They have rapidly improved in the 4 months they have been playing. Musically they lean toward a more metal approach, however lyrically and in attitude they are definately punk. Dark Sarcasm can be contacted c/o David Mendoza/ 78 E. Shasta/ Chula Vista, CA 92010.

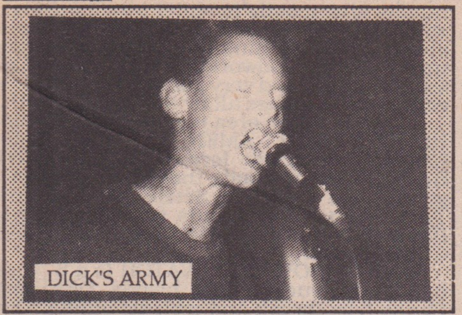
Shows happen about once a month, either at the Vinyl Comm. studio, or in someone's backyard. The crowds that turn out are energetic and lend support to all the bands. The key word here is FUN. Most shows are $1 for 3 or 4 bands with a $3 benefit for the "No More Censorship Defense Fund" happening a few months back. The usual turnout at these shows is between 100 and 200 people, with the maximum capacity of the studio at about 80 people. Luckily, the neighbors are very supportive of all this, and there has been NO fights. Cringer from Hawaii/LA recently came down for a great show.

NEIGHBORHOOD WATCH

The NMCDF seems to be a worthy

cause, as ironically Neighborhood Watch had a hard time getting their record cover done. A few of the LA printers refused to do the cover on "moral" grounds.

On the 'zine front, Chula has Tales From the Positive Side and a great new 'zine The Amigo with its first issue out July 1. Any intelligent, positive, political contributions or correspondence can be sent to Jay at The Amigo/ PO Box 412/ Chula Vista, CA 92012. The first issue can be had for a mere 50¢ postpaid.


DICK'S ARMY

Enough horn-honking of the Chula scene, now for a quick review of San Diego. Out of town bands may want to contact the following places for shows: "The Whistle Stop" (619)284-2845 (over 21 club). "The Spirit" which will book "punk", but not hardcore, and is also an over 21 club (619)276-3993. For hall shows try Toddzmania (619)280-5989 and/or Scott (619)755-6236. They have recently put on shows for MDC and Uniform Choice.

SOCIAL SPIT has a record coming out on Mystic, should be out any day now. Tapewise, recent releases include, BLOODLAKE, EMINENCE, CRABGRASS, and MANIFEST DESTINY. MD's tape is $3.50 to: 2436 Sacada Cir # A/ Carlsbad, CA 92008.

Other bands around town are: SANTA CLAUS, THE INSOLENTS, MERCENARY, CONSERVATIVE ITCH, THE HITTERS and KONVIX who have been playing a lot of the clubs around town lately, great powerful sound, kind of Sex Pistolsish.

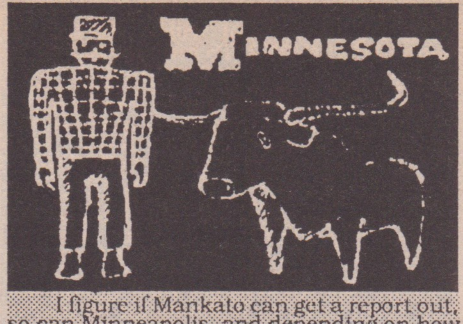
AMENITY

Zine-wise, San Diego's Daily Impulse has been coming out bimonthly (consistently), now for about 3 years. A 1 year subscription is $5. A well thought-out anti-authoritarian newsjournal. Write now to: PO Box 90312/ San Diego, CA 92109. Black Market is another great zine from SD. Some may not like their comix but BM is one of the highest quality mags available anywhere in the punk world. Record reviews, interviews, art and lots of other surprises. $2 postpaid to: 405 W. Washington St. plot #212/ San Diego, CA 92103. Other zines include Subculture $2 to 3425 Catalina Dr/ Carlsbad, CA 92008, and Scott's Zine Diego 1 buck to: 1844 Camino Del Mar #20/ Del Mar, CA 92014.

BCT, Squirtdown, Vinyl Communications, Black Market and a few others are trying to get an independent distribution network together. If you have any suggestions, or want any info, write to Chris/BCT/ PO Box 16205/ San Diego, CA 92116. Also, if you want your records played on SDSU college radio send to: KCR Hardcore Dept/ KCR Radio/ SDSU/ San Diego, CA 92182.

Come on San Diego, keep these scene reports coming in. Be supportive of all the bands, not just your friends. Let's make this scene FUN again! This was a group effort from: Don, Tim, Eddie Spaghetti, Jason, Bob, and Jay. Keep in touch, and keep it going.

P.S. Forgot to mention the DUM DUM BOYS who have re-grouped after a couple year absence. Color pics, Erica- B/W pics Jason Gracia.



I figure if Mankato can get a report out, so can Minneapolis, and depending on how much I feel like typing, this could be long. MRR hasn't heard from us in ages The club scene hasn't changed at all. First Avenue and the 7th St. Entry still rule. During the winter we saw a short lived Club 27. It was non-alcohalic, 18+ place that put on local bands. I was only there once, for the WALLETS (a very undescribable band, please don't make me try). The place was real packed, due to who was playing. I'm not sure why the place went under. Stories were flying recently that we would lose the big First Ave. soon. Owner Alan Fingerhut was having trouble paying the liability insurance, especially with 2 recent stabbings. But according to a real close inside person, the place is sticking around. For you who are uninformed, what does one say about the place? It goes between being a disco on some nights and a good club on others. Most of the bouncers are punks and so that part is cool.

Interconnected with First Avenue are the local nazi skins. The bouncers are getting real tired of their shit and are thinking of kicking them out. Which is real fine with most of us. They run under the name White Knights and that's all the space the fuckers deserve. If any of you come to this city, please don't mistake the Baldies for the abovementioned. The Baldies are some really cool people who more often than not have no hair.

Moving on... Minneapolis is an incredibly militant and active city when it comes to our protests and demonstrations. There's the Progressive Student Organization on the University campus. They have been courageously fighting and winning against such issues as divestment, SDI research, and the CIA's recruitment. Also very active, but sorta on vacation right now, is the Backroom Anarchist bookstore. We've been around as a location for 2 years this July, and we're very tired. We just finished up a 5 day long continental Anarchist gathering here. Titled "Building the Movement-Anarchist Gathering '87", we continued what Haymarket started last year in Chicago. About 300 anarchists from the U.S, Canada and one from London came to drink (boy did some of us drink!) discuss, have fun. We had a welcoming party on Thursday, June 18 which was violently attacked by the pigs. Friday was a day of workshops and that night was a banquet with a ton of food. Saturday saw more workshops and a concert that night which I somehow managed to pull off. Playing were the Mean Guys From Hell (St. Louis), Forethought (S.F.) and the Layabouts (Detroit). It was a helluva lot of fun, and very hot. Sunday brought us a day of rest and relief in a rain shower. We sat around in a local park and had more meetings about how things had been going and concerns about the War Chest tour the next day. And a ton of people got more body piercings thanx to Zoa's wonderful gun.

Monday was the War Chest Tour and the last day of the conference for most people. The demo started off real) good. A lot of energy and incredible vibes. Very early along the tour the pigs came in and tried to arrest people for jaywalking and someone threw a doughnut at the pigs. We wouldn't let them be arrested and fought back just as violently as the pigs were to us. They called in for more help: 40 squad cars=a large amount of mace. A little later on, the pigs went crazy and rioted. Maced everybody from bystanders and reporters to themselves. We again fought back. Rocks were thrown, pig car windows smashed, some people were even liberated from tho piggy vans when they weren't looking. That of course was a brief run down of the whole gathering.

What is probably most important to the readers (you) of MRR to know is that during one of the workshops a Punk Unity group was formed between those of us at the gathering. Its purpose is contacts between all of us from all over. These contacts could prove useful when travelling, touring as a band, or as a general list to contact people with. For more information please look to the end of this thing.

Finally.... the music. Well goodness, some of you might remember a band called IRON FIST. They released a tape last year, Crucify Me. It sold over a 1000 copies without any advertising besides word of mouth. That was when Padraic was singing and they were a hot hardcore band. Padraic left them and not only did they add a new vocalist but also another guitar and they went metal. But they were funny, so at least I enjoyed them. IMPALER would always give them their old flashpots and it was great fun. Eventually they dropped the 2nd guitar and Nilki was the lone 6-stringer again. Supposidly they went back to HC and were to release a 7" in Febuary. It's July now...onward.

Bands have come and gone. DARK CARNIVAL, HEATHEN the MAGNOLIAS broke up and have now just reformed. Through all this we have watched the rise of 2 hot bands. BLIND APPROACH from St. Paul and TEST MONKEY. Blind Approach started out real good when I first saw them in the Backroom's basement. They have a real good mixture of mostly thrash but some hot metal leads. Recently, they seem to be in flux with this skin shit. At a gig opening for the Meatmen, Chip said something about skins unite between the W.K. and the Baldies. That sent a lot of tension flying. Those two groups hate each other. I asked Chip about it and all he could say is that the nazi skins are just kids and shouldn't be taken seriously. Some one said that about Hitler and his friends once, too. So, their music is hot shit, but I'm stuck about which way to go over Blind Approach.

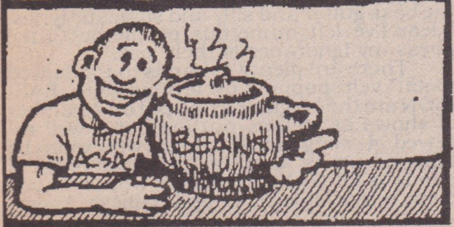
TEST MONKEY are a grinding, screaming, gut wrenching right-on band. Not only are they one of the best local bands in a long time(my opinion), but they're great guys too.

Fanzines: Farce is a very recent one, #2 will be out soon and will contain interviews with TEST MONKEYS, Instigators, maybe the SMART PILS, but I can't remember, plus a ton of other stuff. Ratboy does an excellent job. His address is at the end too. And I do a rag of words, images, whatever people send me, by the name of Freedom. #4 will also be out shortly, my address is with everbody else's.

And now i'm tired of typing, if you want to know more about anything I've written or anything I've left out but you've heard about, just write me. I always write back promptly, ask my pen pals. Take care, Iggy.

Addresses: Freedom c/o Iggy Amo/ 2636 Lyndale Ave. S#3/ Minneapolis, MN 55408; Farce Rat c/o Tom Dunn/ 2715 Garfield Ave.S./ Mpls, MN 55408; Backroom Anarchist Books/ 2 E. 27th St/ Mpls., MN 55408 (sorry,no mailorder yet). The Punk !Unity address is the same as "Farce"'s, so write there for more info and to get on it. Farce is 75¢ and 2 stamps and Freedom is just a stamp and your address clearly written. Thanx.

BOSTON



Phew, what a summer. As I feverishly attempt to get the next Suburban Voice together, to say nothing of preparing to move (just across town) and ol Hank Rollins blasts in the background, it's time for the latest Boston happenin's. Gigs galore, one or two a week with large, enthusiastic turnouts, proving punk rock still lives around here, although the slam dance action gets a bit hectic for an old timer like me. TT The Bear's is still the hot place, although Green Street Station has opened up its booking policies a might. Still difficult for many out of towners to get gigs here, though, so if you call me for info, what I disseminate may seem rather unpromising, but try anyway...

SOMETHING STRANGE

Photo: Al Quint

Band news: CANCEROUS GROWTH, after nearly 5 years together, have split up, although their second full-length album will come out on Ac/xtion. Charlie now drums fulltime for PSYCHO and Marc T. and Mark S. have formed a new band with drummer Danny D'Urso, who yours truly played with, along with Marc "God" back in '82 in Isolated Youth. Kenny has recruited a couple of new MOVING TARGETS bassist Jeff Weigand (ex-Volcano Suns) and a young drummer from Lynnfield named Todd, who will be going back to school in the fall, so who knows who'll occupy the drum stool then. In the meantime, the Targets will record a second album, but I'm not sure who'll be on it. Mike Dean has left JERRY'S KIDS, leaving them looking for a drummer to record their new album with and Tom and Chuck have abandoned the STRAW DOGS leaving them in need of a drummer and lead guitarist. Buzz and The GANG at least solved their drummer problem, recruiting ex-Edge, State of The Union skin-pounder Dave Tacey. VACANT AUTHORITY, one of Boston's more promising new bands, recently parted ways with vocalist Jan Nelson. Gang Green have recruited Fritz Ericson on lead guitar and are in the process of filming a movie, "Another Wasted Night." Scene-God Mike Gitter is in the process of (heaven help us!) getting his own band APOLOGY off the ground. Ex-No System men Matt and Tim have formed a summer project called The TUPELOS. Lester from Primitive Romance and Randy from UZI have joined forces in A SKANNER DARKLY.

Still haven't had a chance to see BULLET LA VOLTA, who many say are the hottest new band in town, but did catch the new WRECKING CREW and they're fucking HOT. Kind of a cross between Negative Approach, old Discharge and Agnostic Front. Another new band starting to play out is SOMETHING STRANGE, with an Oi-influenced sound.

Vinyl update: The LEMONHEADS' debut album is out on Taang, The SCAM have recorded a new album for Ac/xtion, PTL KLUB supposedly still have new vinyl coming out (but where or when is a mystery to us all). On the metal front, EXECUTIONER's second album should be out by now and WARGASM, the best metal band Boston's produced in a long time (kind of a cross between Tank and Metallica) have a hot demo out with the title Satan Stole My Lunch Money and are reportedly close to signing with one of those large independent labels everyone seems to hate so much. POST MORTEM have a new EP coming out and are touring.

Jello Biafra East, Dept: My pal, writer Dean Tetreault, was recently threatened with arrest by the Middleboro, MA police department with peddling pornography to a minor. Seems one of his collections of prose and short stories (which gets a bit graphic and uses a few "f" words here and there) got into the hands of some kid, whose mother saw it, flipped out and called the local gendarmes, who went aknockin' at Dean's door. The disease spreads. To read some of these obscene, dangerous materials, drop a line to Dean Tetreault at 7 1/2 West St/ Middleboro, MA 02346.

Guess that's it for this time. Keep writing to me at the same address and keep smiling.

Al Quint/ PO Box 1605/ Lynn, MA 01903/
(617)596-1570

P.S. Hallelujah! Taang will be putting out an album of unreleased MISSION OF BURMA.

May-um-phus- In one of your latest issues, you asked for outside input from other items other than bands and fanzines. Well, let's see if I can confuse you a little bit. Let's call this a Radio/Scene report. But there is one important item that you forgot to mention and that is us radio people who fill your lives with useless shit, right? Wrong. There are some of us who live for the scene and help to spread the wide variety of punk/hardcore around to enliven an otherwise dreary life. You see, the majority of us are trying to open up people's closed minds. Of course, one has to put up with the dicks who think U2 is punk and so of course it can be played after the Sex Pistols. Those DJ's should take a gun and point it at themselves and pull the trigger one last time. But enough preaching for us demi-Gods of the airwaves.

Down to business. Memphis, a happening town, I don't know, but I do know that strange things are going on. More on strange things later. Bands that exist here in town are few and far between, but the few that we have are totally fun.

METROWASTE

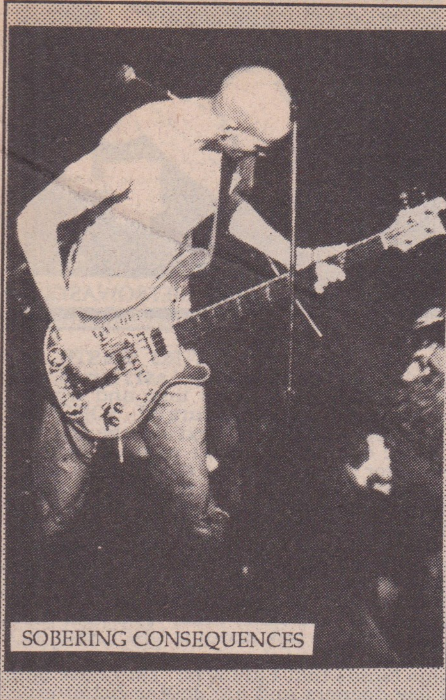
The bands are METRO WASTE, our citiy's most popular band. Last I heard, they are working on a demo tape and when it comes out, it'll rip your ears off. SOBERING CONSEQUENCES is next on the list and they're our second most popular band. I consider them to be our power punk meets the hardcore band. As to demo or such I haven't the foggiest idea, but I hope to find out soon. Next is DISTEMPER, a band that I haven't heard from lately, so I really don't know what all is going on with them right now. I heard a couple of tunes off of a demo of theirs and really liked 'em a lot. Fast, but melodic at the same time. The next band that I want to talk about is UNCENSORED. They are the most recent addition to Memphis bands that I know of. They have done a few openers and are getting better every time. They recently opened up for Das Damen and pulled off a really great set. For me, they are still the most fun band here in town and the guitarist for them is the phone man for my radio show, so of course I'm going to be impartial to him. But they recently had some trouble with their singer and have straightened things out, I hope. They don't have a demo out yet, but PML Tapes is trying to work out a recording of a live show to sell, but that won't be until July or August.

Next on the Fabulous agenda, Fanzines? Fanscenes? Do we have any? Well, a better question would be, where are they? We had one called Bullsheet, but as to if it is still around, I don't know. There is one zine that is still in the works, but as to what it's called or when I'll know more about it, I don't know, because the editor is now becoming interested in girls, but hopefully he'll remember to finish the zine.

As to labels and such in the city where Elvis's coffin rests, not much. We've got a really good Industrial/Experimental label that also does a radio show on a local radio station. It is called Mystery Hearsay. For info on that, send to me and I'll pass it on. The only other item that I know about is my compilation tape company. I've got two tapes out see MRR #42, #44. For info on what else I carry, send a letter and you'll get a reply. Please send a stamp if possible, because I'm pretty poor at the moment. Also, If you want a copy of Metro Waste live, send a $1.50 to cover tape and postage.

Ok, that's the scene part, now on to the serious part of life, the radio report. This is directed to all of the listeners who call for a request and the DJ doesn't have it. Send them a copy of it. They need it to play it. Do something! You'll get something in return, maybe a mention that this tape/record was donated by or maybe a thank you note, or a trade of something, at least you'll get to hear the song or group on the air.

Ok, well, I broadcast on a local college radio station from 10pm until midnight every Saturday night and it is a no holds barred type show (Of course my Sat. social life is all fucked up and so I wonder what's in store for me). Back to the issue of the show. I play Sui. Ten. backwards to piss off the listeners who think that they are some kind of idols. I interrupt songs to get requests, because some poeple don't realize that without requests the show would be boooooooorrrrriiiinnnnggggg!!!!!!!! I don't touch any metal/speedmetal, because there was another show here in town and some metal friends of the Dj's helped him lose his show, which helped confirm that a lot of metal fans are fuck ups, but not all of them, because I have met some cool metal people here in town, who aren't racist or fascist.



SOBERING CONSEQUENCES

Continuing on the radio biz, one of the things that I have to do is to give away tickets to the shows here in town, do interviews with some of the bands, go to the shows and even put up bands for a night or two. That, of course, makes up for all the pains that I ever feel. Recently Precious Wax Drippings and Friends Of Betty both from Chicago spent three nights here with a few people from here. We had a great time and hopefully they did too. I don't know about most of the other DJ's around the country, but I know that most of us rely on ourselves to keep the shows going and that takes time and money a lot of it. Plus keep in mind that we are not getting paid for this— this is volunteer time and I must really like it to give up every Saturday to do a show. Well, I spend about 20-25 hours a week to do a 2 hour show. and I know that I'm not the only one who does that. There is Ken Sanderson in Alabama who I know who spends a lot of time setting up his show each week and there are others, so come on people help them out, find out what they need and such, hold benefits if possible. get involved.

But before I finish, I'd like to make a personal apology to everybody to whom I owe a letter and playlists. Since everything comes out of my pocket, it sometimes is hard to come up with all the funds to pay for everything. I will be late this summer because all of my savings went to help pay for moving expenses to Japan for my mother. But I'll send everything as soon as possible. Also, special thanks go out to Mordam Recs, Fartblossom, Vinyl Communication, Touch & Go all of the European labels that have responded and espcially all of the bands that have helped create this show, because without ya'll there would be no show! To everybody else, I hope that you will respond.

In conclusion, I'd like to talk about bodily fluids. And the communist plot to fluoridate the water of our glorious... Seriously, if you need any info, drop me a line of ink. P.M.L. Tapes, c/o "We Are The Wierd Show"/ PO Box 3285/ Memphis,TN 38173-0285. Till next time, Peter M. Louton.

PS- Bands And Labels, send your muzak to be played on the air, If you need a gig, let me know and we'll get you booked here at the local club and if you need a place to stay give me a call at (901)-525-2400, or call Shannon at (901) 274-1143 or 363-7947.

PPS- I'll pass on letters to the bands in Memphis so why don't you write them a letter. Also, this report won't be as long in the future, because not as much will need to be said. Well, I take that back more can always be said but............

Vancouver, BC- Howdy out there, it's Cory and Sean back to fill your heads with all kinds of swell information after a prolonged case of procrastination.

The big news a couple of months back was when the police brought along 17 vehicles plus the dogs to close down a show by Seattle's Accüsed during the opening band's set. Understandably, some people were mad but I don't know if anything came of it. Anyways, we'd hope Accüsed will be able to make it up here again and even possibly get a chance to play. Now onto the band situation...

SUBVERSE have probably received a flood of mail after the review of their tape in MRR #48 which described them as "Totally brutal!" I think you can get the picture. Send $3 for their demo to the address provided later in Cory's section of this report along with most of the other addresses... DEATH SENTENCE should have their Brand New Day LP out on Fringe in September. They've really started to kick ass (pardon my dudeism) lately, especially at a recent show with DOA. Doug being back on drums is great. These guys have never been hotter. Speaking of DOA, they put on an incredible show, tons of fun and energy. Now why can't they get their new record released domestically. Also on that bill were local metal band IRON GYPSY, Randy Rampage's (sound familiar) latest band and I must say I was impressed. Rampage even came out and sang "Class War" with DOA. UNNATURAL SILENCE has recorded a 5 song demo which is great, lots of power and emotion, and there are plans to sell it after they get it packaged. I believe I'd be correct to say there is somewhat of an influence by the more political U.K. bands to be found here. Word has it that a new drummer is being searched for... ADVERSITY have also put together some great new tunes and recorded a 5 song demo. The first thing that came to my mind upon listening was "Holy Fuck!" Fast, powerful, metallic music with tons of tempo changes and killer vocals make this utterly god-like. The price is $3.50 ppd and for your added pleasure lyrics are included... FRATRICIDE have recorded a cool 6 song demo, in addition to their split LP on Pusmort, and I hear all the tracks are going to be pressed but on various records, including one to be mentioned later. Their songs are powerful, intense, and very catchy... I haven't heard anything from ACTIVE GLANDS lately except for some bad jokes from their singer... LETHAL VIRUS have found a new lead guitarist after the last one left to form a jazz metal hardcore fusion band... Victoria's MISSION OF CHRIST should have their demo finished by now. Their rehearsal demo is somewhat more than decent, definitely a band to look for. Killer live show too.

MISSION OF CHRIST Photo: Cory

A newer band is NEOMORTE who I've only heard on a local comp tape. The lyrics make the Ramones seem like geniuses, however as people they seem more concerned than most, I guess. We have been forewarned of the possibility of a demo and live performances in the near future... DIOXIN, the band I sing for, have released our 10 song Big Smoky Boom demo which is available for $2 ppd (a bit more out of North America). We are fast with lots of tempo changes and go for a more metallic approach musically with personal, political and social lyrics. By the way, my hair in the picture is like that because of motion not hairspray. Anyways, if you want the demo or you just feel like writing my address is Sean Elliott/ 416 Cardiff Way/ Port Moody, B.C./ V3H 3T1 Canada. Howdy to Barry, Anthony, Paul and Andy.

FORBIDDEN BEAT are still playing shows, I don't know what has become of HOUSE OF COMMONS, and watch out, the DAYGLO ABORTIONS are heard to be recording. The question here is how drunk will they be during this process... O.O.C. keep playing all over the place... BIG CAN OF DOG FOOD have recently come out of the cupboard to do whatever it is they do for public viewing... GUANO BLITZ are a more melodic young band who are heavily into the use of the bass guitar and silly and sarcastic lyrics. I fear I've left numerous people out but I guess my ignorance is their loss.

There are plenty of bands in the "speed metal" vein popping up around here. KARRION are the biggies having put on a number of shows as well as putting out a well received 4 song demo which will soon be followed up by another... Another of these bands is ORGANIZED KAOS whose 4 song demo is available for $3 ppd I believe. Apparently ODDS CRYPT have finally got their lineup straightened out and are supposed to sound pretty good. Of course there's always WITCHES HAMMER, the old timers of this crowd. They've got a rather large following.

DEATH SENTENCE Photo: Cory

The latest Vancouver comp tape is Uncovered Reality which covers some old and new locals of a reasonable range of styles and comes with a fair sized magazine. I don't know how many are left or if they're even selling it by mail but I thought I'd mention it. Hi guys.

The new NOMEANSNO LP on Alternative Tentacles and Psyche is a superior wedge of plastic. Seeing as there are no local labels supporting bands that don't use either synthesizers or acoustic guitars, no albums of any other style have come out of here for awhile, however there are plans in the making for a small label. Stay tuned to Cory's illiterate babblings for details.

Now excuse me while I address a non-musical topic. In MRR #49 a fairly reasonable letter appeared which came from one Adam Anarchy about the less than commendable state of awareness within the Vancouver scene. Well Adam, I have to agree with you on all but one point, you say how few of the area's punk/ hardcore/ whatever crowd turned out for the Walk for Peace compared to turnouts for all-ages shows, but there is where you're wrong. There were many of these people present, however the Walk for Peace, just like an all-ages show, is just another cool place to be seen, which is why the majority of them were there. I'm not saying I'm the most active member of the local peace movement, far from it, but come on you people, you can do more than your token punk deed of the year. For anyone who cares, this June there was a one day general strike in our province of B.C. protesting new labor bills that will likely be passed aimed at taking away any rights the workers may have. Because of this action the provincial government set out to make even merely leafletting for labor study sessions illegal. Also, our federal government has plans to build a fleet of 15 nuclear powered submarines to patrol the Arctic water to make sure those evil Russions don't invade and steal an iceberg. The feds are also preparing to sell us all down the river to the USA with a free trade agreement that will only speed up our becoming the 51st state. Wake up and smell your gel setting and do something!

Anyways, that's it for me. Thanks for your time and to Adam for his letter. Toodles til next time.

This is Cory here taking over the spew telling where Sean left off. well zinewise, our zine Dick For Brains 2 "The Stupidity Continues" will be coming soon, probably before this is printed actually. C.O.H. zine #2 should be out by then too. We (DFB and COH) are forming KILL-TEL distribution and label. If you want your demos, records or zines distributed (trade or consignment) write me and send details - Cory Yuzak/ 1289 Hachey Ave/ Coquittam, B.C./ V3K 5W7. If you want a copy of DFB then send $1 to the same address. KILL-TEL's first vinyl release will be a FRATRICIDE/ MISSION OF CHRIST split 7". COH has a local comp tape available for $4 ppd to Kim Kinakin/ 12930 74th Ave/ Surrey, B.C./ V3W 7S8. Urinal Slime #2 is out (oops, I forgot to mention #1 last time. Sorry) for $1 ppd to P.O. Box 997/ Sumas WA/ 98295-0997/ USA. There is Suburban Assault for $2 ppd and Subversive Behavior, write them at P.O. Box 1877 Stn. A/ Vancouver, B.C./ V6C 2M3. You can also get the KARRION and LETHAL VIRUS demos for $4 ppd each from the same address. Speedcorps mag for $2 ppd from 14 Benson Drive/ Port Moody, B.C./ V3H 3P7. There is Alternative Evangelist/ 3850 W. 12 Ave/ Vancouver, B.C./ V6R 2N8.

To get shows here you can contact Norman J. Utas at 75 W. 44th Ave/ Vancouver, B.C./ V5Y 2V2 or call (604) 987-0103 or contact Subversive Behavior.

Yeah I hear NG3 have reformed and played a no-minors show with the Descendents. That's nice to hear.

Well that's about it for now, my mommy's calling me and the Flintstones are about to start so bye. Write me at above address. Oh yeah, big hellos to Ken, Joel, Shane, and Fred.

Band addresses... ADVERSITY/ 5283 Chafley Ave/ Burnaby, B.C./ V5H 2S1... UNNATURAL SILENCE/ 2041 E. 37th/ Vancouver, B.C./ V5P 1G3... FRATRICIDE/ 11067 146 A St/ Surrey, B.C./ V3R 3V3... SUBVERSE/ 1116 W. 15/ Vancouver B.C./ V6H 1R9... DEATH SENTENCE - contact Norm Utas... WITCHES HAMMER and ODDS CRYPT/ 7656 115A St./ North Delta, B.C./ V4C 5R2... ORGANIZED KAOS/ #42 - 2905 Glen Dr./ Coquitlam, B.C./ V6B 6E5. Don't forget the Canada on those addresses.

Any bands that want information and pictures in future scene reports or if you just want to beat us up then write us, but I'll warn ya, we're wimps.

Hello Everybody -- greetings from Newcastle up in the wet and windy north east. Election fever grips the nation as I write -- this has got to have been the most stage-managed TV spectaculars yet, it seems (as in many aspects of British society) that the tendency is towards the "American Way" - very presidential in its format with most focus given to the leaders of the political parties. Our local conservative candidate -- Mr. Piers Merchant -- is an ex-associate of the NDP (National Democratic Party), an openly fascist organisation in the mid 70's, this ward is a marginal one, many Anarchist types are voting for Labour -- against Merchant. The election has brought to light propaganda from a particularly nauseating group called the Federation of Conservative Students, they view Thatcher as MODERATE, they print posters and leaflets pledging support for the CONTRA DEATH SQUADS in Nicaragua. The FCS in London distributed a poster featuring a picture of a starving boy, next to it was the message: "This is Asif, he lives in Ethiopia in total poverty. He gets hardly any food to eat... Tough luck Asif!" These jumped up, naive, spoilt brats will one day be members of parliament. In September 1986 as part of Leeds University's opening week for new students, the FCS set a stall up inside the union building -- it was subsequently trashed (along with all its racist leaflets and posters) by ANARCHISTS amongst the outraged howls from the left -- "But what about free speech?" -- pah! Adolf Hitler once wrote that "only one things could have stopped our movement, that is if our adversaries had smashed our nucleus from the very beginning." Hopefully that may be a lesson to us all.

A lot of the information above comes from the literature with a great EP by ANTIDOTE called Destroy Fascism -- one of the best records released this year -- 8 songs all touching on the different aspects of fascism, it sounds like a cross between CHUMBAWAMBA and THE EX but thrashier! -- Truly inspirational, it's also a benefit for Leeds Anti Fascist action -- good one! on Looney Tunes records.

NAPALM DEATH Photo: Jenny

Now that we're on the subject of music -- I'll modestly continue with the band that I'm a part of: GENERIC, in MRR #48 Digger stated that we'd split up which was true at the time, it was ironic from our point of view because just as the news reached MRR we had decided to reform! Our split LP with the ELECTRO HIPPIES has sold out of its 1000 pressing and we're not pressing any more, we plan to have a new record out this autumn. Micky and Paddy are no longer with the band, they are now involved with other bands: a pop/funk type band and a Swans type noise respectively. They're fully supportive of what we're doing now and vice versa. In the winter we started work with an Arts and Music collective, we have now acquired a backline, P.A. and recording facilities, we're presently looking for our own building. The collective works in a variety of styles of Art and Music and it's expanding -- the future looks bright although it's still early days...

Local bands -- from Newcastle come HELLBASTARD who are building quite a name for themselves with their "Ripper Crust" sound, they might be changing their name soon -- to VOLKAR -- I like the old name best!! Their influences lie deeply in the Hellhammer/Celtic Frost style, they maintain they're a punk band in attitude though and have some good, aware lyrics -- they're also cool people!! Their second demo should be out now and they've been offered an LP on Peaceville -- watch out for that -- should be great!

The metal sound is popular here, I like a lot of the music although unfortunately a lot of the regressive metal attitudes have creeped into the "scene", it's not just the metal thing -- maybe it's people "growing up" and letting slip into complacency. It bugs the hell out of me! I mean, there are good, positive things going on here but it's not what it used to be, people are already looking back to the "good old days" when we had our venue and the scene was going strong, etc, these people, on the whole do very little towards creating a new reality NOW though, that's a different matter. As a friend from "outside" the scene said to me - "You lot are like the bloody Teddy Boys" - he's right, it's a fucked up situation and it needs a kick up the arse...

Despite general apathy though there are still a few great band in the area: from Sunderland hail H.D.Q. who are like a breath of fresh air amongst all the gloom and doom, they have a powerful, D.C. influenced style although their sound is their own. Long gone are the days when they used to sound like G.B.H.! Their singer is one of the best front men I've seen in years! All over the place! Great! They have a new record out soon. Another great band are DAN, who come from Darlington, their LP is out now - there's something about that record... once on your turntable, it doesn't come off! A few of us have experienced this phenomenal Live, they create a party atmosphere with balloons and whistles and general sillyness - watch out for this band. New LP out in Autumn.

Local shows: Well, since the Station closed, Toot has opened the "Station Club" every other Sunday night at a venue called "Riverside" which, although founded on collective principles tends to lean towards capitalism a bit, it's good compared to the other clubs in town but it is little to what we could do. The station club is dedicated to "Alternative" acts and we've seen some good shows by ANTISECT, AMEBIX and many more, though I don't see what's so "alternative" about booking the likes of G.B.H., ONSLAUGHT and ENGLISH DOGS -- nothing less than rock-stars. Still, Toot and the other Station Club people are doing their best, so good luck to them. I and some friends organise occasional shows at other venues, we'd like to find/ create an all ages venue but it's hard as only the pubs are available here in beer soaked geordieland. We'll not give up trying though!

Moving to band news on a more national scale now: first off there is NAPALM DEATH who simply have to be the most awesome live experience in memory. Their sound is a mixture of intense, and I mean intense speed thrash and some of the meanest grinding imaginable, a deranged hybrid of Seige and Celtic Frost at their best, you want to see their drummer when they hit full tilt, he looks like he's going to blow up! The bass player is named "Dr. Popeye" because his eyes virtually pop out with the intense concentration, that is the sort of band we are dealing with here! Despite line up change problems they've recorded their LP which should be out by the time you're reading this (on Dig's "Earache" label)... ELECTRO HIPPIES - as awesome as ever, have moved on a bit since the split 12", they have a more "crunchy" sound developing now, although they still burst into 1000 mph frenzied thrash quite a bit, they also have a sense of humor which is a treat. Watch out for E.H. LP on Peaceville in '88... ACTIVE MINDS are a great new-ish band from Scarborough, they used to be in the legendary S.A.S., there's only two of them but what a noise they make! They also help run Looney Tunes records and do a really good non-profit distribution service. Their EP should be out now, about 6 thrashers on one side and a 7 minute epic grinder on the other -- on Looney Tunes records... DEVIATED INSTINCT now have their EP out called Welcome to the Orgy -- they are another "crusty" band and describe their music as "stench-core" - I can't see the glorification in being dirty though, good people even if they do smell a bit! Studio production has let them down so far, I hope they can get that together before they do their LP in a few months (on Peaceville, as is the EP). The artwork on the sleeve is incredible.

There are, of course a load more bands worth mentioning but obviously there'll not be enough room: anyway here is a list worth checking out if you can: NEXT WORLD, STATEMENT, HEX, SATANIC MALFUNCTIONS, TREE, CROW PEOPLE, INCEST BROTHERS, CYCLIC AMP, PESTILENCE, HEAVY DISCIPLINE, OCTAFISH, DECADENCE WITHIN - sorry if I forgot anyone - well that's just tough shit I'm afraid, I mean - does it matter that much anyway?

Nearly done now: Hello TOXIC SHOCK records - how about clearing up this shit with our 7"s - neither we nor Greg who took 'em in are rich and could do without being ripped off. KEVIN KEG - I wrote you but my letter got returned with "unable to forward" written on it - please drop me a line if you're out there. Well that's it for now folks - hello to all my friends - love Sned/ GENERIC/ Box Flatearth/ Common Ground/ 1 Charlotte Square/ Newcastle Upon Tyne/ NE1 4XF/ U.K.

Some addresses relating to the report: Peaceville Records/ PO Box 17, Dewsbury/ W. Yorkshire/ WF12 8AA (also the home of CIVILISED SOCIETY?)... Looney Tunes Records & ACTIVE MINDS/ Bobs/ top flat, 23 the Esplanade/ Scarborough, N. Yorks/ YO11 2AQ... Earache Recs/ PO Box 144/ Nottingham/ NG6 43E... Meantime Recs & DAN/ Ian/ 11 Salutation Road/ Darlington/ Co. Durham/ DL3 8JN... ELECTRO HIPPIES/ "Llysfaen"/ Springvale/Rainford/ Merseyside/ WA11 8PB... HELLBASTARD (VOLKAR)/ 80, Ellesmere Road/ Benwell/ Newcastle upon Tyne 4... H.D.Q. c/o The Bunker/ 29 Stockton Road/ Sunderland SR1 7AQ... NAPALM DEATH/ Jimmy/ 46 Primrose Tower/ 43 Medway Grove/ Kings Norton/ Birmingham/ West Midlands B38 9JT... DEVIATED INSTINCT c/o 81 Drayton Road/ Norwich/ Norfolk/ NR3 2DN

There hasn't been a scene report from Ireland for ages so I hope this goes someway towards giving people an update into what's happening.

First off, PARANOID VISIONS are now recording material for their second LP which will be out in a few months. They are a very popular outfit here and although they play mostly in the "chorus-punk" style with very political and anti- vivisectionist, anti-war lyrics, they've recently begun blasting out some fireball thrash as is exemplified by one of their songs "Death to the Poor". The original kings of thrash here THE GOLDEN HORDE have been a little quiet of late after releasing 2 EPs and 2 LPs as opposed to PARANOID VISIONS one of each.

They recently did a tremendous gig at Dublin's Cathedral Club where slamming continued unabated until the police arrived, batons drawn. Both the HORDE (as they're better known thru their lucid graffiti around Dublin) and PARANOID VISIONS recently toured Britain, the HORDE playing London whilst Decko and co. hit London, Bristol and Bath. The GOLDEN HORDE release an EP this week which I eagerly await. E.I.T.K. have been up to their ears (or so Joe McCormack tells me) replying to letters from interested parties after the release of their second (gasspy... at last) EP which received very good airplay here. This punk 4-some from the town of Drogheda went asleep for a while after releasing a single and appearing on world class punk C-60 by ROIR. Now they're back and after a string of recent gigs are planning to go to Sweden and Finland "to play punk and have some beers" this summer. Anybody interested in setting them up gigs please contact me.

From Galway, DRATER have released a second C-60 and I hear it's "dangerously loud" so I presume that means OK.

THE GOREHOUNDS first release on Idol Records was for many punx, a bit of a "wet-wag". They are brilliant live, combine raucous thrash, feedback, slow cowpunk and noise to deafen their audiences, and have already caused two mini-riots when they played Dublin's "Underground" punk hideout, and in Cork at "The Bodega". Tim's description of the EP was even too kind I think. They are recording their LP in Dublin so wait for a big upturn... CATHOLIC GUILT... well... well... well... to any punk here these boy (os) were punk thrash as it should be — fast, furious, unco-ordinated verbal assaults, ripping guitar play and a drumming barrage. Together with Belfast's PINK TURDS and Cork's DAMAGE our best punk outfit. Their "They Don't Fucking Care" track is now out on Joe Raimond's (hoi Joe!) Tour De Farce 2 C-60 and while it's a slow track by their standards, their follow-up to appear on his Tour De Farce 3 LP this summer should be quite a spine shattering experience. SEARCH AND DESTROY have been busy spreading their graffiti around the city for 2 years and were perturbed to hear Germany had an outfit of the same name who released a record before they could (bothered?)

CATHOLIC GUILT

They at present are recording tracks for an LP in Ladd Lane Studios and (we all) hope to have it released by my next article. Gerri/ Neu Carnage/ 169 Upper Rathmines Road/ Dublin 6 IRELAND

GERMANY
NATO

This will be my first scene report for MRR, and I'll start with a short review of the Ronald Reagan gig in Berlin. He was in the city for 4 hours, and the government and police organized a distressed area. A whole quarter (Kreuzberg, where mostly foreigners, punks and alternatives live), was blocked by the cops. The subway was closed and there were checks on every street for anyone who looked like a terrorist (still, it was everyone). A day before Reagan's visit, there was a great demonstration against his politics, with about 30,000 to 40,000 people present. Towards the end, there was a lot of streetfighting between demonstrators and the cops. Official statements reported that from 4,000 to 5,000 people fought the police, building barricades, smashing windows, shops, etc. Look at the photographs. . .

In Freiburg, where I live, (in the South, remember the Black Forest), there were also some riots, people wanting to squat a house during a gig. They also raised barricades and fought against the police but they apparently didn't really want to squat the house (it had been evacuated a few weeks prior by the cops). A week later the cops also evacuated the last squatted house in town and jailed the people who were living there.

Another occurence was the census at the end of May. Many people boycotted this (official statements from boycott groups spoke for about 750,000 people), so we hope the census will be smashed and useless. The government will probably punish the boycotters with high fines— maybe $5,000— but we'll ignore their punishments and go our way!

On the music front, we have a lot of great new bands and records, but before I tell you about them, I should tell you a bad thing. A fantastic youth center in Duisburg, called "Eschhaus," is closed because the city government cancelled the contract. The last punk gig was with Negazione, Drowning Roses and Neuroot in the end of May. We'll never forget this place! On the second part of their Gamaug tour Negazione was absolutely cool. CCM also toured again, but I only saw one good gig in Hamburg. The rest was average.

Vinylwise, the best new release is the SPERMBIRDS' Something to Prove LP; it has one hit after another. Get their fantastic hardcore on the same label, We Bite Records. There were 2 other German releases, from the PISSED BOYS and WALTER 11. Both bands are playing a more melodic punk rock sound (a bit like '77). Another release is a split LP from CHALLENGER CREW/ EVERYTHING FALSE APART. It's as great as the Spermbirds but it's sad that both bands ripped off some time ago. Give them your last wishes. The LP comes with lots of flyers, stickers, posters, etc! Also, the Trust Vinyl Compilation is out now, with 7 new bands like JUMP FOR JOY, UNWANTED YOUTH (both are real killer tracks), ANTI TOXIN, PMA, SKEEZICUS, SPERMBIRDS and CHALLENGER CREW. ANTI TOXIN also plan a 7" EP, but I think it'll take time. PMA will do an LP sampler, which also includes DUNKLETAGE and HALLE 54. Dolf wrote about the DUNKLETAGE EP in his last report, so I won't repeat anything (it's great).

CHALLENGER CREW

COLLAPS

Another brand new vinyl is the DISTORTION X LP. They have a bit of a strange sound, maybe a cross between Gore and Negazione, and Gustis' voice flies from top to bottom. Look for this new band.

From Berlin comes some bad news too. COMBAT NOT CONFORM and MANSON

YOUTH split up. They are all active people and I hope they'll stay around in other bands. New NO ALLEGIANCE and SQUANDERED MESSAGE LPs are out now. I've only heard the S.M. and it's a blast of power with many metal influences. Oh, forgot the REST LP. All are on Destiny Records.

SKEEZICKS

Last, but not least, we had a little sensation when L'ATTENTAT from East Germany released their LP on X-Mist Records. It was illegally recorded and smuggled into the west. Furious-sounding band THE ERRATICS split up too because their drummer moved out of town, but maybe they'll release a live LP from their last gig in Idau-Obeisteiu.

DUNKLE TAGE

Zinewise, there are also a lot of good ones here. The information Mag is Trust. Number 7 will be out by the time you read this. It has many pictures, a foreign page in English and sometimes English columns. A cool photozine is Breakout with tours of bands from 10 countries. New Mottenpost from Hamburg is also out now with brilliant stories about bands, politics, etc.

At the end, my own zine Moxy-Maze of X-Ray Youth #3 is out now. It includes stories about HERESY, POWERAGE, SCAM, SHERWOOD, DISTORTION X and and and. . . $1 and IRC (sorry, it's in German). The other zines are $2 and 2 IRCs.

So, I'll end now. I know I've forgotten many things (like great new bands CROWD OF ISOLATED and RESISTANCE), but maybe I'll write another report (there are lots of things to tell you about our life and our views).

Some addresses: Trust fanzine/ Dolf Hermannstadter jun/ Salzmannstr. 53/ 8900 Augsburg; Breakout/ Stefan Riebsell/ Rohlstieg 1d/ 2000 Hamburg 72; Mottenpostu/ Dietmar Plewka/ Gerutsebogen 20/ 2050 Hamburg 80.

Distributors: We Bite Records/ Moltkestrasse 15/ 7400 Tübingen; X-Mist Records/ Liebeweg 14/ 7270 Nagold 7; Geld Her/ Till Neurath/ Bavoper Strasse 331/ 514/ 4600 Dortmund 50; HTLV 3/ Uwe Steruheium/ Fluustrasse 8/ 6580 Gerad.

Bands: DISTROTION X/ Marcel Jummel; Wiedbadstrasse 37/ 6208 Bad Schwalbad; NO ALLEGIANCE (Destiny Records)/ David Pollack/ Winterfeldstrasse 31/ 1000 Berlin 30; SPERMBIRDS and WALTER 11/ Markus Weilemann/ Krautstrasse 95/ 6750 Kaiserlautern.

Okay, so far, please write me and tell me anything you want. I'm very interested to know your views. Bands interested in being in the next issue of Moxy, please send information, tapes, records (for review), etc. I also distribute some records at gigs, so please write. My address is Eric Bensch/ Kirchweg 9/ 7800 Freiburg. I'll answer all letters, try to understand, and leave room for your own life!!

Ciao a tutti! I've just read the Stefano Italian report in 47, now nearly everybody thinks GDHC is close to death, shit I say no! Something that drives me nuts is about GDHC fanzine. I'm co-editor for this publication, there are still people in the scene who waste money & time to fill up and print up 32 pages and if Stefano wasn't able to get his copy it's not my fault. You gotta send 3000 lire to get it, fanzines don't fall over your head as rain! Sure VICTOR CHARLIE shut down last year, but there's still people who set up shows, gigwise everything moved to Livorno (10 miles south of Pisa). We had shows at Fortezza Nuova (a Mabuhay-like place) and we are now dealing to have shows in a theatre.

Now let's start with the Italian report: I had the chance to go to a Liberty feast, it's usually an event, I mean you can get a show, buy books, records and fanzines, eat food and meet people and it's usually a support for a political cause. That event was in Modena (10 miles up from Bologna). The scene over there is mostly in Carpi (where punks have a squat/ community center/ venue named TUWAT), Sassuolo-Modena. I found a really good atmosphere, unfortuately we had an earthquake (!) that night... nothing serious.

Vinylwise CRASH BOX LP Finale is out and the first pressing has gone, IMPACT new 12" EP Attraverso l'involucro is out, it has a real cool title, are you wondering what does it mean? Grab a dictionary and find it by yourself! Going back to the record it simply shreds. FRANTI, a great HC folk band broke up but they're gone with a blast with their now released LP Il giardino delle 15 pietre... KINA released a red-hot 3 song EP titled Troppo Lontano and CCM LP Into the void finally materialized, needless to say it makes you grind your teeth and slam your butts! I may not seem too objective saying this record shreds and this record is a blast, but these releases are truly great, I swear!

FORI COLL'ACCUSO

Fanzinewise, I gladly see an uprising of them. Linea Diritta, a fantastic 64 page glossy photozine, can be reached by Vittorio Piagi/ Res. Querce Apt. 542/ Segrate MI2/ 20090 Milano (the infamous Systematic logo is made by this guy)... Insidia new 6th issue is available from Laura "Du" Petilli/ Via Aurelia/ Cond. Du Park 33/ S. Bartolomeo 18016 Imperia... and the supreme brand new issue of GDHC is available from Andrea Penco/ V. Tito Speri 3/ 57121 Livorno. All these fanzines cost 4000 Lire ppd by air. Everytime I'll talk about a new interesting band: this time, SENZA STERZO from Pisa (GDHC). Senza Sterzo are quite similar to a S.F. band I've heard, Short Dogs Grow, or are they quite similar to Senza Sterzo? Live, they are something to "don't miss", Marco pounding with his neat drumming, and Jack with his weird Minor Threat meets Die kreuzen type vocals. Their bassist is Doda and it's great to see girls playing in HC bands, but also Short Dogs Grow got a female bassist, Carmela, right? A typical Italian name... New Beginning in the States is printing Nightmare EP by NEGAZIONE. 7" EP with a new cover plus an extra track, buy it now! NEGAZIONE hassle with the Italian Gov't (written in the New Beginning ad) is simply Zazzo is having a civil service, 'cuz he's drafted. Yes, we do have this fascist tradition, but you can also have this civil service, you can have it in youth organizations, hospitals, no guns or army-related stuffs, unfortunately we can't have passports during this service.

LANCIA FIAMME

Bad Brains, Sonic Youth, Hüsker Dü, Firehose toured Europe. Unfortunately, they didn't use the alternative circuit, they were booked by agencies and played in slick clubs, that's not what HC is about here, tho in the states that's a common way to tour for punk bands. For us Europeans, it's a real shame.

In Cascina (5 miles from Pisa) will be ready next month a 24 track recording studio, run by some GDHC punks. They're open for any kind of alternative music and have cheaper prices. Rome punks have squatted a huge building, it's called "Forte Prenestino". It's kind of a castle, there's enough room for a 500+ people hall, a restaurant, a cinema, t-shirt factory, rehearsal room... well these are their plans, the future looks bright for Rome people, Rome bands who are currently practicing and playing are BLOODY RIOT, MANIMAL, FORI COLL'ACCUSO, VIP, DEPRESSIONE, LAGER... while KLAXON, NIGHTERS and SHOTGUN SOLUTION broke up a while ago. As you probably know, Italian government fell down right before the no-nuke referendum, so as the law says, we must have new elections. I was extremely pleased to see glued to a wall alongside with other parties' posters, one written with "subversives don't vote", a picture of Blues Brothers and signed Groucho Marxist party! Arrivederci & keep up the pasta,

Enrico GDHC c/o Andrea Penco/ V. Tito Speri #3/ Livorno 57121/ Italy

YUGOSLAVIA

One thing that has been bothering me in the past few months -- March-June -- was a slogan "Punx Unite! Unite We Win -- Divide We Lose! How many people really understood it? I've been discussing that subject a few times with Misterious (former guitarist in CRIST), but in the end with no positive conclusions, unfortunately. It's silly but yet it's truth that even nowadays many punx facing authorities, media, cops, hooligans or violent trend skins etc. seem nothing but a sad fanzine's messages -- contrary trends of being united to fight. I mean what the hell, someone's bothering others through fanzines or "live" preaching about being united instead of fear from violence at any place, authorities and so on? Many punx finished their small/large scene support that way. OK, so we're all humans that could feel fear from someone or something, but not that much. Let's see in the example of the Beograd scene.

To those who read my scene reports in MRR, it won't be news if I mention again that I stopped making contacts with a new generation of punx/hardcores a few months ago (almost half a year) because of jealousy, hatred, kids were preaching around that I've been selling records for profit etc. OK, OK, I won't bother you with it anymore. So back on what I already mentioned... the Beograd scene seems nowadays to be made up of many small disorganized groups of bands or individuals divided between themselves. No, it is not because of ages/different generations -- it couldn't be -- but mostly because of bands being proud after playing 3-4 gigs, so funny proud just as if they released 5 LP's on their own! This is the new generation? Come on down kids, who the fuck needs strong closed-minded persons? I don't, do you? Now, speaking on the subject of authorities: a few months ago THRASHAGAIN broke up, as happened to them before, they were asked by cops about their lyrics so the band decided not to play anymore. I'm not going to point on myself but come on, I was caught many times just as they were; my 1st zine, photos etc. were taken in '80, '81 and so on, and so on again. But for various reasons I didn't give up, though I feel sometimes so cheated and capable to throw it all out of my bloody window! It's just that way -- people don't understand enough. Perhaps some of you wondered why we don't have any older punk/hardcore bands like BGK, GBH, MDC, Raw Power maybe, etc. You probably noticed already, if you used to read my scene reports carefully, that army service over here takes youth no older and no younger than 18 years old, so after finishing the army service, many people -- it's not only the way with punx but in general -- usually change their attitudes, life, image, views, plans for the future. So the punk/HC bands do the same. Why don't you check out the people you write to in Yugoslavia... how old are they? You'll find out what I meant, OK.

So Beograd scene sucks, except CRIST who've been doing well with gigs recently, and me. People don't cooperate, OK. On my last scene report in MRR #48 you could have read something about different used languages over here. To add some more on a similiar subject, it's worth it to mention the different church beliefs of people. Catholics and Protestants in the west, Muslims in the middle, and Orthodox in the east of the country. In the north there are also Catholics. I doubt you heard a story that happened some years ago, when a Muslim oriented church, in order to get more preachers, made -- or at least tried to make -- a kind of disco club for the youth in its local area, funny and strange how some churches get new preachers, eh? What do you think? Don't take me wrong, I'm not trying to convince anyone against church in general, but at least I think the subject I mentioned above could (or not?) be very useful to those who've never heard of Stalin, Churchill or to those who asked Theo -- a Holland boy (see Theo's letter in MRR #49) -- whether West Germany has a border with Soviet Union... haw, haw, really funny how people know very little about Europe!

Alright, I guess I better write now something about what's been going on with the scene from May to July. First off, lots of gigs have been put on both from the bands and local organizations. For a start, it's very worth mentioning Subotica's festival of rock and pop music, which lasted 3 days. This festival didn't bring only rock/pop bands as they used to bring in the last few years back, but brought many punk hardcore bands such as C.Z.D, CENTRE OF DEHUMANIZATION, IDIOTI -- who were the winners of the festival -- then some other old and new names like PANKRTI (they're still around after being ten years on the punk scene), INDUST BAG, MIZAR (the name is connected with names of stars) -- a very strong psycho killer band (reminds me of early Killing Joke), OSLOBODIOCI (Liberators) which are the ex-members -- not including the bass player -- of Yugoslav Sun, GRAD, PLASTIC FACE, HEAVY COMPANY, TUZNE USI and many others. I must say I was surprised by the place -- a small gallery inside the city library of Subotica -- where there was an exhibition of Yugo HC/ metal/ thrash fanzines. All fanzine makers got a letter from the organization to send their fanzines, and also each of the zine makers could give his support by coming into Subotica where the organization, led by Savo Duvnjak and Mircez of PROCESS -- did all together with others a kind of tribute where everybody could participate. It was a real good alternative for voices of all fanzines. The exhibition lasted 3 days, and opening hours were from 10am-3pm. After having a look at the exhibition you could take a walk of some 10-20 metres from there and at 4pm have a look at the bands which played at the Theatre Club right in the centre of the city of Subotica. Ther played usually 4 bands and after that you could take a bus or a walk to a big hall where other bands played from 8pm till 2-3am in the morning. the entrance was 700 dinars which is $1.10 so for that night you could've seen 7-8 bands. No alcohol was allowed to sell inside, unfortunately (but punx brought a few bottles). There was no violence; though every evening came about 1000 to 2000 people, the security service didn't have much to do besides selling the tickets. There were a few cops, but they didn't have to check out inside the hall as there were no fights and such.

INCEST

Yes, to add some more, tributes about the subject of bands' music, attitudes, records, fanzines etc. were also organized at the University of Subotica, where the press was given info on what's been going on there, it was also recorded for radio and TV. Each band or a zinemaker got the money, could get a hotel room to sleep in and some more money to spend on food and drink, also free tickets were given to all of us who took a support. Thanx to Savo, Mircez and Mecka for helping me stay in Subotica.

Let's see, other worthwhile gigs. Fang from Frisco played in Ljubljana in May again without a support band, which is a pity. I think 2227 or KATEGORIJA could've easily played but I don't know. In Beograd there were also a lot of gigs, a new place in the centre of the city recently opened for alternative rock/punk bands. It's called Lotos Bar. It used to be a sex/strip club but it seems that broke up, so they decided to put on gigs, so the first gig in June was with PARTYBREAKERS. It was good but no one wanted to buy a beer or coca cola as they've been selling each small bottle of beer or cola for 1500 dinars, which is $2.70, too damn expensive! Also some other bands played in Beograd like IDIOTI and BOJE (Colors) at Pionir-Hall, CRIST at Flu Club, played 3-4 gigs in June over here... PANKRTI at the Student Culture Centre, KEJ-KEJ-KEJ (a Ramones type band) at an open place at a river beach, haw, haw -- why not?... ADA CIGANLIJA and we expect to see in the end of June TONY MONTANO AND HIS BLACK JACKETS (a rock'n'roll/punk band) live together with CRIST at open place of a basketball club in a green part of Beograd called Kalemegdan. In the south of the country, KBO and INCEST played together in Kragujevac, and they plan to do gigs together in Hungary, IDIOTI played with PSYCHOMODO POP in Zagreb, and VRISAK GENERACIJE (A Scream of Generation) are planning to play in Novisad soon.

The scene in the north is also good, INCEST and PROCESS played twice together, 1st time in Backa Topola at a local disco-club and 2nd at open place near the local church - have a look at the photo. Now let's have a look at the bands. By David's words, 2227 are searching for amps but found at last the room for practice. David is still doing his fanzine Vrnitev Odpisanih and the next issue will probably come out in July. FV Records and Hardcore Collective spent all their money on Fang's gig so they won't do new gigs til September except doing gigs at open place called Metalka in the centre of Ljubljana for local bands. A few months ago I heard that Marjan stopped dong his radio show on Radio Student which is a pity but there are still a lot of people like Gregor (remember Gregor, ex-singer of UBR? I hope you do), Igor and others who help put on good radio shows. Talking about new video tapes, FV records is doing well with that, so I think it's better to write to them and ask for info.

QUOD MASSACRE, to my disappointment, decided not to play this summer, and I immediately decided to do a tour with IDIOTI. IDIOTI were very busy in May and June, playing a lot or putting on gigs for other bands, in Pula. Of course soon they'll have their 1st EP out on Did Records and you'll be able to get it either from them or me. If you're into fast old punk, that is the EP you'll have to check out. IDIOTI will have a few gigs this summer in Germany and Italy so I'll bring their EP's to sell at their gigs, OK... CRIST is doing well, they plan more gigs soon, and they sound I'd say as a classic American HC band, lots of power melody, they'll record a live demo probably. Sad news come from PROCESS as Mircez will probably go to the army in September, and Sudar, the drummer, is getting married... god knows what'll happen with them.

Pad Home Production will put out a new demo tape from KBO soon, so it'll be good when KBO/INCEST go to Hungary to play, to bring KBO's tapes to sell at gigs. What happened with Independence Radio show run by Alpi? In May, Alpi had his last radio show because he wasn't allowed by the people from radio to do it anymore for various reasons, but he'll continue with it in September. We all hope in that. Again I advise you to write to Alpi and send your demos/records -- he'll find a way to play it either on radio or at local clubs in Zagreb.

On to the fanzine scene, Mircez will soon finish his next issue of Zasto Bas Mi?, Vrnitev Odpisanih will be also out soon (as I already mentioned before this), Na Pragu 21. Stoljeca (In the Threshold of 21st Century) is the news on the fanzine scene and you can get it in trade from INCEST singer Rudolf, and finally Dvadeset 4 Casa -- still an international hardcore thrash fanzine (written half in English) which you can get from me. #15 is already out and the next issue is coming soon.

That'll be all except I've to ask gently the following people to write me and tell what's been going on of putting QUOD MASSACRE on their records: Clorox, Russ (IC), Ax/ction Records, Double A Records, Fartblossom Ent. for some of you I've been waiting 9 months already now -- write back damn it!

CRIST

Greeting to Chris of BC Tapes! Till next time, stay wild, yours, Gvido Obradovic/ Strahinjica Bana 43/ 11000 Beograd, Yugoslavia.

P.S. No Profit Tapes is putting out an international comp tape -- are bands like Final Conflict, Insanity Defence, Clown Alley, Shades of Grey and similar bands interested in sending their demos/info to me? (All other good Californian HC thrash bands are welcome, OK) Plz. write.

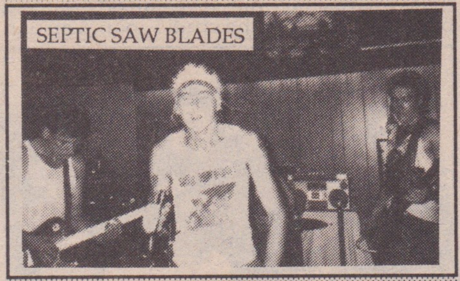
South Australia- Well, first of all, I have moved, so anyone who wrote to me at my Whyalla address is probably still waiting for a reply. Please be patient, as all letters will be replied to. It's taking a while to get everything sorted out. Those of you who have moved before can probably appreciate my situation. So anyway, my new address is: Simon Butcher/ P.O. Box 126/ Oaklands Park, S.A., 5046/ Australia.

DOOMSDAY HOUR

I'm now living down in Adelaide and the scene here is excellent! On the band scene FILTHY SCUMBAGS have called it a day and will be sadly missed. PERDITION will only be playing another couple of shows before they split up.

FESTERED VESTOONS

Bands still playing around town at the moment are FESTERED VESTOONS, TOXIC AVENGERS, WHERE'S THE POPE, DOOMSDAY HOUR, PUNCH AND JUDY, and SEPTIC SAWBLADES. There are also a few punk-oriented bands playing around and a few of these are THE THINGS, who share a drummer and guitarist with WHERES THE POPE, LIFE AFTER REAGAN, LIZARD TRAIN, THE WEIRDOS, FEAR AND LOATHING, and several more which have slipped my mind.

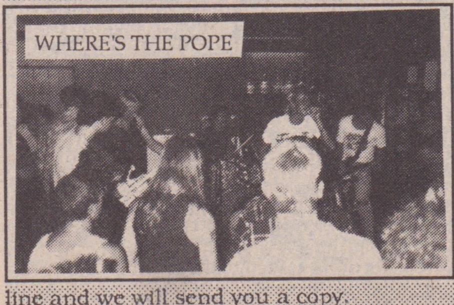

SEPTIC SAW BLADES

1987 started off very well and shows have been held regularly at a local hotel called The Royal Oak Hotel. Through January 2 outdoor beach shows were held at Moana Beach south of Adelaide and bands who played included TOXIC AVENGERS, FESTERED VESTOONS, FILTHY SCUMBAGS, PUNCH AND JUDY, and FEAR OF THE MUDMEN. Both shows had good crowd turnouts and were virtually trouble-free— except the local newspapers didn't think so.

TOXIC AVENGERS

VICIOUS RUMOURS

Their headlines read "Punk Rampage" and the whole story was obviously written by someone who wasn't even there. If anyone is interested in reading the article, drop us a line and we will send you a copy.


WHERE'S THE POPE

Over Easter we organized a tour to Whyalla and took up four bands and a crowd of people in a 45-seat bus for 2 hall shows. Bands who played were PUNCH AND JUDY, TOXIC AVENGERS, DOOMSDAY HOUR, FESTERED VESTOONS (all from Adelaide), and we played with local Whyalla thrashers VICIOUS RUMOURS (formerly Indecent Exposure). The whole tour was filled with fun and frivolity and apart from a few hassles involving under-age drinkers, it was a total success. Police involvement resulted in all bands being banned from Whyalla, however this won't stop us and another tour is planned for later in the year.

FILTHY SCUMBAGS

Speaking of tours, WHERE'S THE POPE have just returned from Melbourne and according to reports, a good time was had by all. WHERE'S THE POPE will be taking a break fairly soon, while singer Frank heads off to the U.S.A. (lucky boy). They have a demo available by writing to: W.T.P./ 45 Appleby Road/ Morphetville, S.A., 5043/ Australia. They are also recording for a forthcoming vinyl release, so look out for it!

PUNCH & JUDY

Contact for TOXIC AVENGERS can be made by writing to: Craig Avenger/ Unit 45, 50 August St.7 Glevelg East, S.A. 5045/ Australia. (Tape out soon!).

FESTERED VESTOONS have just had some great t-shirts made up, so the address to get in touch with them is: Lusty Justy/ 38 Sargent Parade/ Bellvue Heights, S.A., 5050/ Australia.

Adelaide has two thrash-oriented radio shows that are always on the lookout for demos, etc. If you care to send in anything, the contact addresses are: "Smash It Up" Radio Show/ 5 Triple M.F.M./ 56 Magill Road/ Norwood, S.A., 5067/ Australia, and, "Overseas, Underground" Radio Show/ c/o Simon Butcher/ P.O. Box 126/ Oaklands Park, S.A., 5046/ Australia.

There are 3 fanzines still in operation at the moment, and the addresses are as follows: DNA c/o Harry Butler/ P.O. Box 136, Rundle Mall/ Adelaide, S.A., 5000/ Australia; Smash It Up Fanzine c/o same address as Radio Show; and Communication Newsletter c/o Simon Butcher, same address as above.

DNA is Australia's longest-running fanzine and covers a wide variety of news, reviews and gossip. Smash It Up covers a wide range of information, and usually has some good photos in it, and Communications is really only a newsletter, but makes interesting reading and features forthcoming events, i.e., shows, tours, etc.

Up in Whyalla, Music Not Money Tapes have released several compilations and the contact address for them is: Andrew Heppinstall/ 61 Playford Ave./ Whyalla Playford, S.A., 5600/ Australia. Contact for Whyalla band VICIOUS RUMOURS can be made by writing to: Cameron McKeever/ 11 Lindsay St./ Whyalla Norrie, S.A., 5608/ Australia.

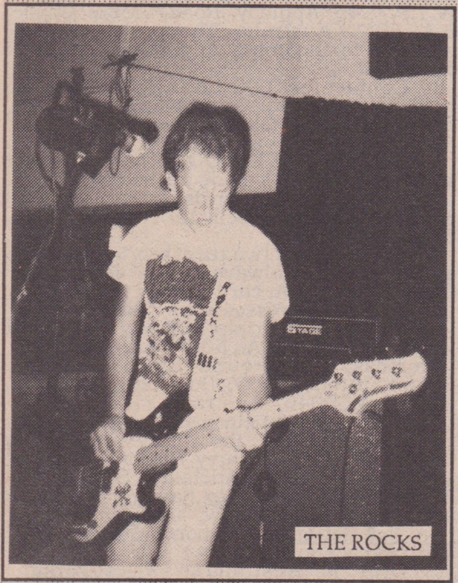
Well, that just about finishes the local happenings except that a compilation LP of Adelaide bands is currently being put together. Finance was raised by doing a series of benefit shows under the name of the Corpse Club. All persons involved have done a fine job, so stay tuned. Thanks, and remember communication equals unification. Peace through thrash, Simon.

Sydney- There's tons happening in the scene over here so I thought I might fill you in. There are lots of bands (both old and new) playing and recording and lots of good 'zines too. This report will focus mainly on Sydney, as this is where I live and there is heaps to write about with good gigs every week.

Firstly, Sydney thrash metalists MORTAL SIN have achieved overnight worldy acclaim with the release of their debut album Mayhemic Destruction. The album rated 99/100 in Germany's Metal Forces magazine and got rave reviews in Europe as one of the best thrash metal records this year. the band are doing a big national tour before recording a new album and trying their luck overseas... Also on the thrash metal scene we have SLAUGHTERLORD, DEATH SENTENCE, DEATH MISSION and MASSIVE APPENDIGE, playing great stuff and drawing big and varied crowds. Whether or not you like the marriage of punk and metal it's still great to see punks and bangers slamming and headbanging together and getting on as mates, cos that's where it's at – unity within the scene.

And speaking of unity, or lack of it, the big problem with the Sydney scene is the way the older punks or real hardcore dudes (studs, boots, radical hair) act like a stupid fucken tribe and won't tolerate any bands or punters who don't look like them. This is fucken stupid, punk is about being yourself, not cloning yourself on someone else's image. Tons of bands play good punk or thrash but because they have long hair or no rips in their clothes these tribalistic punks piss them off without even having a listen to what they have to say. I think this sucks big eggs.

Anyway, a nasty incident happened this month with Sydney's best hardcore unit, MASS APPEAL. They were playing at a suburban pub and during their set the local bikies and rednecks kept chucking beers on them, one of which landed in guitarist Brett's amp and blew it up, after 6 songs. With over 200 mean punks at the gig, things got tough for the rednecks. Perhaps these dicks won't cause any more trouble.


THE ROCKS

Melodic punk band THE VULTEES have just released a new single, "Kick It Out" on Waterfront Records. They draw heavily on early English punk (S.L.F., Clash) and sound like the Clash meets a later 7 Seconds. They toured Melbourne recently and did shows with VICIOUS CIRCLE, with new bass player Gary Phillips (not in photo)... Popular punks THE HARD-ONS are gradually thrashing out their set, sounding pretty skatecore. They are touring constantly, pulling some of the biggest crowds in Australia for any rock band and have a new single "All Set to Go" on Waterfront (see address). They have a video getting played on all the stations and their Smell My Finger mini album has just been released in America.

Also recently signed to Waterfront are THE HELLMENN, a great hardcore- Birdman crossover who do a great version of "Skate to Hell". These guys play on Manly Beach while skateboard exhibitions are on! Meanwhile, the poor old SPUNKBUBBLES are getting banned from venue after venue for no apparent reason. Maybe it has something to do with their theme song "Suck Me Off and Gargle It".

Brisbane punks CRUCIFIED TRUTH have an EP out called Communication released by themeelves and very good. The band are having trouble keeping drummers but plan to go into the studio soon. You can get the record, t-shirts, stickers etc from P.O. Box 558/ Hamilton 4007/ QLD/ Australia.

THE VULTEES

Other good bands playing in Sydney and worthy of mention are THE REJECTED, HAPPY HATE ME NOTS, WW24, BITS OF KIDS, INCHMEN, ROCKS, STIFLED SCREAM, etc.

The Melbourne hardcore is thriving, Reactor Records dominating the indie charts with releases by VICIOUS CIRCLE (Reflections LP, Wait and Hope EP), HARDCORPUSCLES (Decide), GASH, THE CONDEMNED.

There are heaps of fanzines to buy, the best ones being: Rise Above c/o Waterfront Records... Pallative Treatment/ P.O. Box 1216/ Windsor 3181/ VIC... Shit On Brisbane/ P.O. Box 558/ Hamilton 4007/ QLD... Consumer Sunk/ 8 Central Ave/ Ivanhoe 3079/ VIC... One World/ P.O. Box 8809/ Symonds St/ New Zealand.

Hope you found this of interest. Unite and keep the scene strong.

Craig c/o Waterfront Records/ 119 York St/
Sydney 2000/ Australia

Hello there and greetings from Greece. I think it is time to see what happened here in Athens during Winer and Spring '87 and of course this hot summer.

A lot of new groups began to play in some clubs like Swing, Golden Lion, etc. This year there was a lot of opportunities for gigs. ANTI, after their excellent second demo tape, made a lot of good appearances. They are a group with synths, bass and political lyrics. PANX ROMANA ar one of the most popular punk groups at the moment. After the release of their LP, they're playing '77-style punk with some reggae influences. GENIA TU CHAUS, after the release of their LP, played with the EX (from Holland), with a new line up. APOGNOSIS released a split tape with ADIEXODO, but now they are a part of history. Also, ADIEXODO are no more together as a group, but they have released their LP. Now, hardcore as a music style became very popular, especially this winter. SINCHISIS are a band with powerful music, good lyrics and a lot of problems with the line up. They will change the name of the group but they haven't found another name yet. CHAMENA IDANIKA are playing good HC and became very popular because of their good appearance. ABOLISH AUTHORITY are members of the old EX-HUMANS and they're playing powerful HC. GULLAG are from Thessaloniki and have released a mini LP and. . .they're great. I saw them live when they played here in Athens, and I think they were better than in the studio. Of course, there are some other interesting groups like AGANACTISMENI POLITES, PARASITA (they will change their name), etc. Also, APOCHETEFSIS are a band with Britpunk style music who had played alot of gigs, especially with SINCHISIS and CHAMENA IDANIKA. SINCISIS, APOCHETEFSIS, ABOLISH AUTHORITY, CHAMENA IDANIKA have recorded some tracks in a studio but no one has any plans. If anyone is interested, please contact Yannis the guitarist of CHAMENA IDANIKA (Yannis Jamilis/ Iros Konstantopoulou 37-39/ 161-3 Ikesariani, Greece). ANATHEMA from Thessaloniki have a tape out, which contains some really great songs.

Photo: Taseos

ANTI-TROPPAU COUNCIL

Of course you may ask where STRESS, ENALLACTIKI LISSI 3, etc., are. Well, they're part of history now. All the groups have a lot of problems like military service, the expensive instruments, etc. Also, the police harrassment. But in the last few months there were no big problems with the police. Only on November 17, 1986, anarchists thrashed 4 cops with casual clothes and took their guns. November 17 is the anniversary of the riots in Politechnic School in Athens, during the military junta of '67-'74. On November 17, 1985, a cop killed a 15-year-old anarchist. Well, life is not easy, so why don't I write some more about the underground scene in general.

ENALLACTIKI LISSI 3 Photo: Taseos

ANTI TROPPAU COUNCIL are not exactly a punk group, but they have powerful music influenced by '77 punk, garage, etc. They have an LP out. There are also a lot of psychedelic, trash, new wave groups like LAST DRIVE, NO MAN'S LAND, etc.

Local publications are B-23, my zine with 4 issues out. Issue 4 is still available. Panikos is made by members of the CHAMENA IDANIKA. These two zines are available from my address and I can trade them. Papari is a very good new zine with 2 issues out. Rollin' Under comes from Thessaloniki. It is a good fanzine printed in offset. Of course, there are some more, but I don't think they are too important to be mentioned.

Johny 23/ Yannis Kolovos/ Karaiskaki 15/
162 31, Greece.

P.S. If you write for information, please enclose an I.R.C.

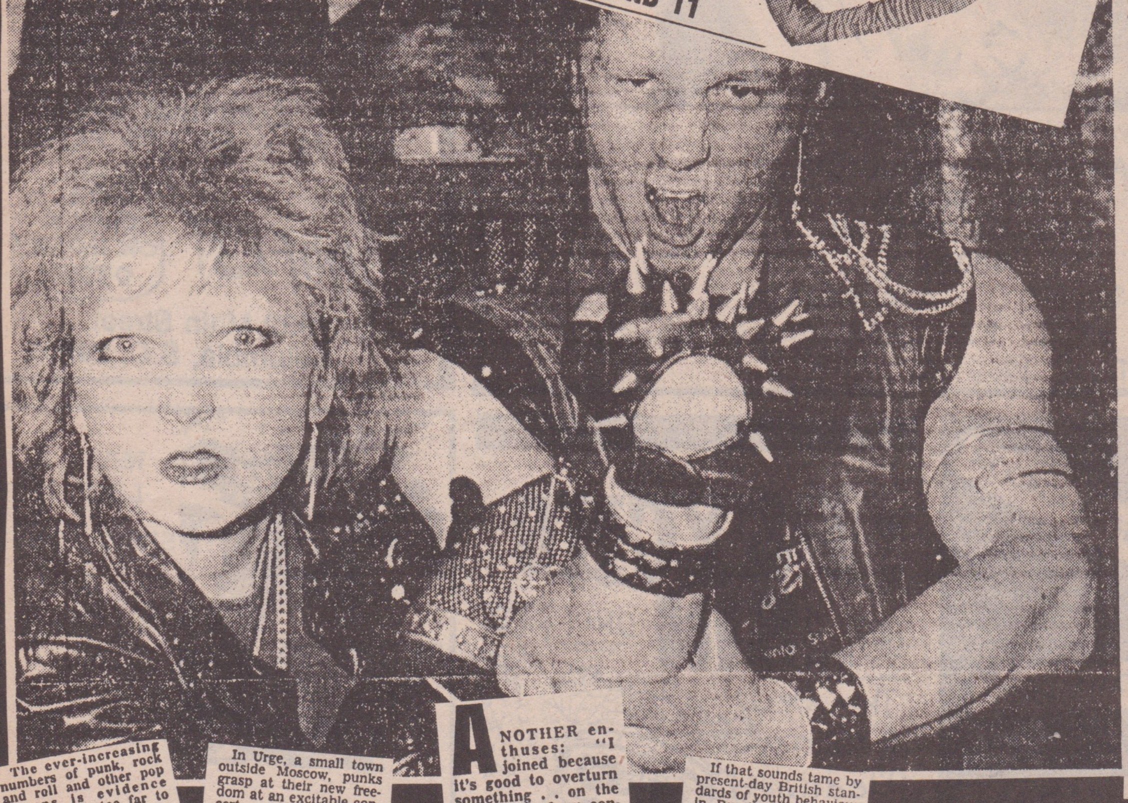
'The young have started to be open, to search for truth, to speak without deluding themselves'

INSIDE RUSSIA TODAY

■ A SECOND revolution is rocking Gorbachov's Russia . . with young punks and yuppies in the vanguard. It is an astonishing Western-style rebellion against traditional authority.

SEE PAGES 10 AND 11

SUNDAY MIRROR, June 21, 1987



PUNKS, YUPPIES AND LOTS OF ROCK AND ROLL

IT'S not certain what the Russian word for Yah is—but there has to be one.

For, along with Western pop music, Soviet youth have acquired a taste for aping other Western ways—like punks and yuppies, and rock and roll.

Punk is considered "absolutely brilliant" and there are 10 punk bands in Tallinn on the Baltic coast.

Three lads called Tarvo, Venno and Villu make up one of them and they reckon punk has "the power to overcome something" by breaking with traditions.

But Tarvo believes the only real star in the Soviet Union is Gorbachov, who is already better than the people before him.

Punk used to be a bad word in Russia. Now the groups are largely left alone by the police. They aren't hauled in so often, and can even perform in public.

Gorbachov explained the new liberalism by saying: "We have irrevocably begun the transformation. We cannot go back."

The ever-increasing numbers of punk, rock and roll and other pop groups is evidence they've gone too far to go back.

In Urge, a small town outside Moscow, punks grasp at their new freedom at an excitable concert.

"You can't immunise us permanently against life," says one.

ANOTHER enthuses: "I joined because it's good to overturn something . . on the train home from concerts we unscrew the light bulbs and shout 'Dark, dark' together."

If that sounds tame by present-day British standards of youth behaviour in Russia it's a revolution — perhaps best illustrated by the cult film, Is It Hard To Be Young?

U.S. bands play to enthusiastic audience

■ San Jose Mercury News

she knew about such Ame… …ters — she was wearing a Boston Celtics T-shirt.

A group of young Soviet punks decked out in black leather and studded bracelets mocked some of the Soviet groups' music with stumbling versions of Russian folk dancing. Gans, 25, who sported a Mohawk, and his girlfriend, Witch, 16, said they didn't like these "official" Soviet groups. They liked the Sex Pistols.

Meanwhile one person who was essential to … went unnoticed

RUSSIAN PUNKS ON *GLASNOST*:

"My name is Tarvo, and these other guys are Venna and Villu. We're one of ten punk bands in Tallinn. Punk is the greatest. It has the strength to throw things over, it's iconoclastic, but the only pop star in the U.S.S.R. is Gorbachev. He's better than the people before him. The militia picks us up much less now and sometimes we can even perform publicly."

SPIN

"I'd like to pull all your pants down and offer you a few hard questions!" yells an art student in a black leather jacket. He's of the type known as "soul punks." "We can talk endlessly about truthfulness and all that. But it's all just theory!"

Rock Addicts Said To Need Music 'Fix'

Moscow

Rock fans who do not get a regular "fix" of music develop trembling hands and an unstable pulse as if they were drug addicts, according to a Soviet psychologist.

"If you completely isolate them for a week from such music, they feel worse, their irritability rises, their hands start to tremble and their pulse is unstable," said G. A. Aminev, a staff member of Bashkiria University in the Volga region.

Some rock fans who took part in an experiment to see how long they could go without music could not last even three days, he said.

"Reproducing music at a certain sound level has a very strong narcotic effect," he said.

REUTERS

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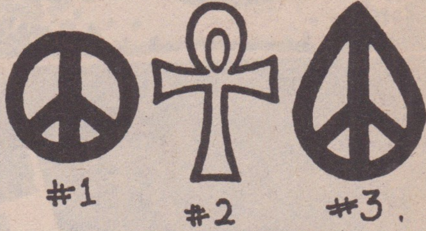

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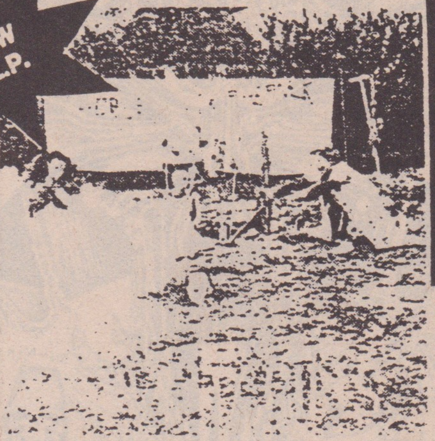

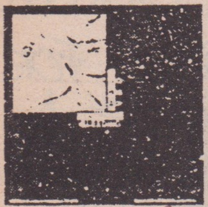

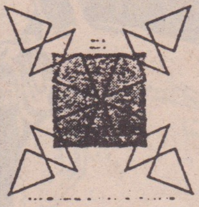

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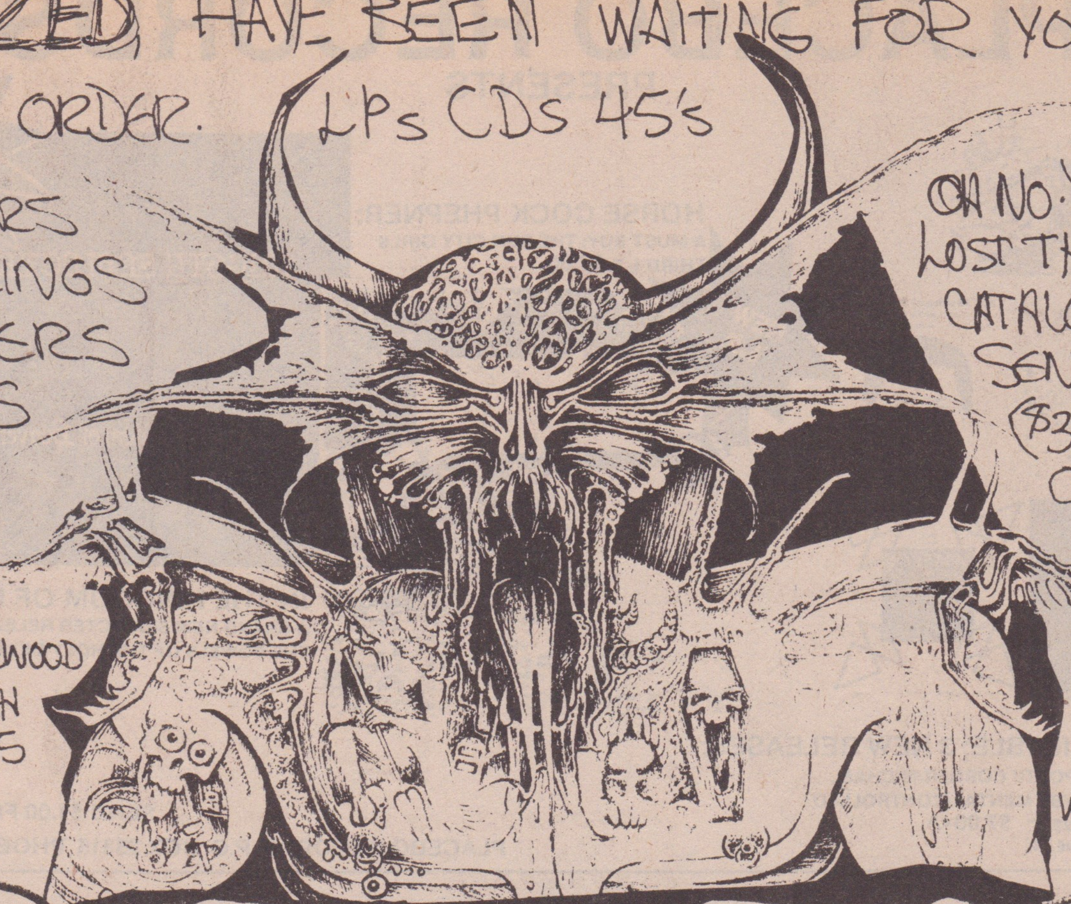

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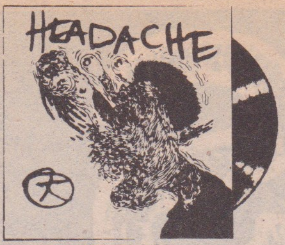

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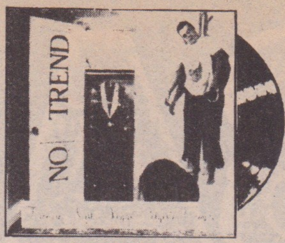

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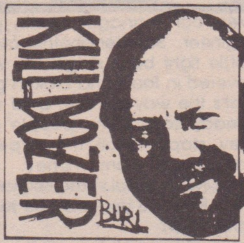

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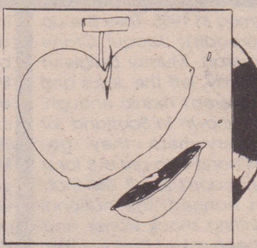

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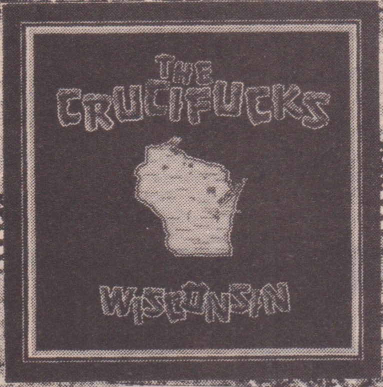

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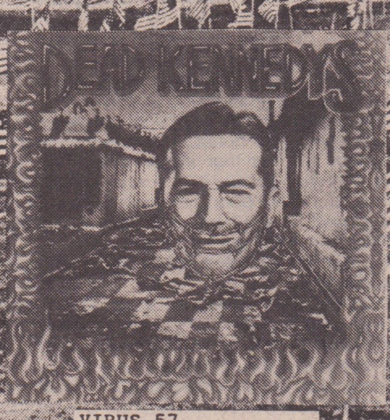

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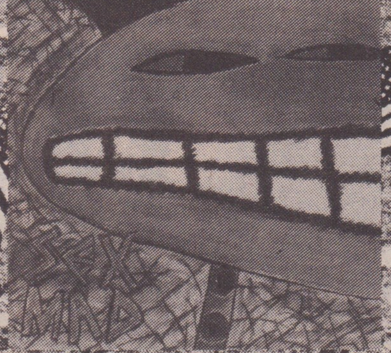

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BABY'S GOT A GUN

Baby's Got a Gun formed in 1985. Their line up includes Garry Borland (vocals), Jacqui Crane (bass), Richard Simpson (guitar), Murray Dalgleish (drums). Their drummer, Murray, left the Jesus and Mary Chain because they weren't manic enough. Baby's Got a Gun are well-known in Scotland for causing disturbances everywhere they go. Basically, they're a rock'n'roll band who are out for a good time, but some people don't see it like that. Recently gigs have been banned, the national newspapers have been writing shock stories and Baby's Got a Gun haven't been asked their opinion, so I thought I would give them the chance to explain why they put out promotional posters with the Buckingham Palace phone number on it, why it also included four-letter slogans, was it all hype for their debut 12" Suicide Girl, what's their link with the Sex Pistols, why did they smash up the town hall in Belgium during a recent European gig and make the front pages of the Belgian National Press, why, why, why. . .

MRR: Why did Baby's Got a Gun get together?

J: We set out to annoy as many people as we could and make as much money as possible, and it's working, ha!

MRR: What did you think about all the press surrounding your promotional posters?

G: The press we got in the national papers said that we were perverted punks. Who are they to call us perverted? It's them that print racist and sexist stories to try and start trouble in the inner cities. There's nothing perverse about us, we're just the most honest band around in the UK at this moment in time and the authorities can't handle the truth.

MRR: What do you think about the queen and the monarchy?

G: The whole idea of the Buckingham Palace phone number on the posters was to show how easy it is to irritate the narrow-minded people in authority. We hate everything the royal family stands for. We're not anarchists, we just can't stand the fuckin' dated British mentality, there's no need for a royal family, they suck.

MRR: Does politics influence you music?

R: Does it fuck, our music is influenced by Budweiser.

MRR: What's the music scene in the UK like?

R: The music scene over here is at an all-time low. The few good bands that do exist don't get the coverage they deserve. The British music press are only good at putting things down, they can fuck off. We can't be bothered with all their bullshit. You get one or two good writers with a bit of suss, but that's not enough. A good example of the UK press is the way they handled the Beastie Boys, they tried to brainwash the British youth into thinking the Beastie Boys were something anarchic and exciting, when all they really were was a bunch of rich little wankers out to make a fast buck.

MRR: Do you consider yourselves a punk band?

G: Punk rock means absolutely nothing to us. We hate the word punk. It just seems like a convenient label for the press to use. Why should we be lumped in with something that happened ten years ago? If anyone puts a label on us, they must have shit for brains.

MRR: What makes Baby's Got a Gun stand out from other UK bands?

J: We're young, fresh, exciting, honest and fun. That's what separates us from everyone else.

MRR: You seem to cause a disturbance everywhere you go. Is this intentional?

G: Of course it is. The whole idea of the band is to annoy, and annoy we do. We're not annoying the kids, it's older people that can't handle the honesty. It's older people who're causing the upset. It's them who write the stories and ban the gigs. They're scared, and it's amusing.

MRR: Influences?

R: We don't really hear the influences coming through in our music, other people outside the band do. We have favorites though. Slayer, the old TV series The Avengers, Batman, Stupids, Perfect Daze, Anthrax, Zodiac Mindwarp and the Love Reaction, American TV comedies, Ramones, The Dolls.

MRR: Ambitions?

J: To make as much money as Bruce Springsteen, to buy our own flats and to enjoy life before we're too old.

MRR: What happened in Belgium?

R: We played in a massive town hall, marble staircase, etc. We got loads of free drink. When we went on we were pissed and just having a laugh with the audience when some little cunt started throwing drink over Jacqui and Garry, so Garry hit him over the head with a bottle. After the gig someone was hassling me, so really everyone was bugging us. Even our manager, Jock, punched the sound engineer. So after another crate of beer we had a bottle fight back stage, the whole back area was covered in food and broken glass. It was a giggle, that's the way we are, a bit of fun, but like we've already said, some people are easily offended. They stopped all the expenses, not just ours. Nobody got any money. Next thing we were headline material in the Belgian press.

MRR: How did you manage to get on the Sex Pistols label, MBC?

G: MBC Records is owned by Jock McDonald. He used to be in a band with Johnny Rotten's brother. He also used to be Public Image's promoter. He's now in the Bollock Brothers. We sent him a demo and he loved it so much he came up to Scotland to see us in action. We blew his mind and he signed us that night. He took us over to Europe a couple of times for some showcase gigs. Now he's just released our debut 12", Suicide Girl. We're the first band MBC have signed. The only other stuff on the label is by the Sex Pistols and Generation X.

Contact Baby's Got a Gun at the following address: 7, Cathcart Place/ Haymarket/ Edinburgh EHII 2HD/ Scotland, UK

THINGS WE LOVE

Richard Simpson (Guitar): Ramones, New York Dolls, Johnny Thunders, Stupids, beer, Emma Sams, American hard core, guitars.

Jacqui Crane (Bass): The Ripchords, The Cichlids, M.O.T.O., Moral Crux, Ramones.

Garry Borland (Vocals): Slayer, SOD, Stupids, Maximum Rock'n'Roll, Suicidal Tendencies, Schooly D, Flyers, Stickers.

Fratricide

Fear not the evils; we're all Brethren of identical kin....

FRATRICIDE... a new band emerges. Largely unknown outside of their Vancouver home, this band combines the better aspects of thrash metal's intensity, hardcore's aggression, and its biting social relevance.

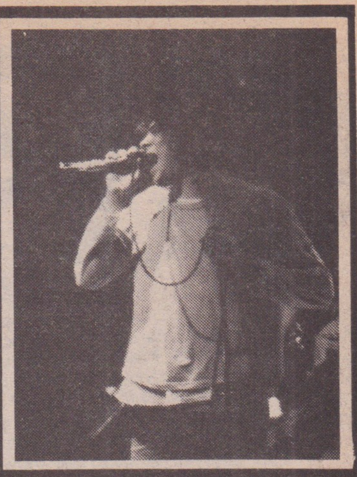
The band has been together just over a year, forming in February of '86. So as not to be heaped with the current crop of "metal-core" or "speed- core" bands, the band layed low for their first five months of existence, developing their intense sound. When the band finally surfaced to the public, the rigorous practicing paid off. They played with such tightness and ferocity that a large local following of punks, skaters, and metallers emerged.

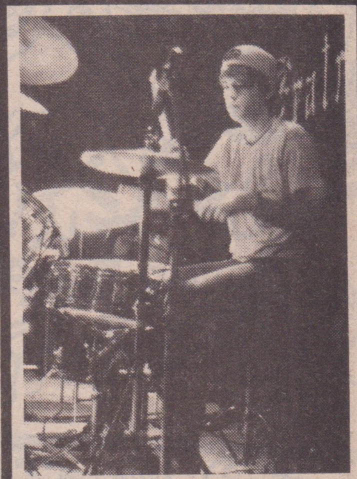
During June of '86 they entered the studio to record a solid seven song demo. A rough mix of these seven songs was sent to Pushead, who was so impressed upon hearing it, offered them one side of a split LP with Holland's Neuroot.

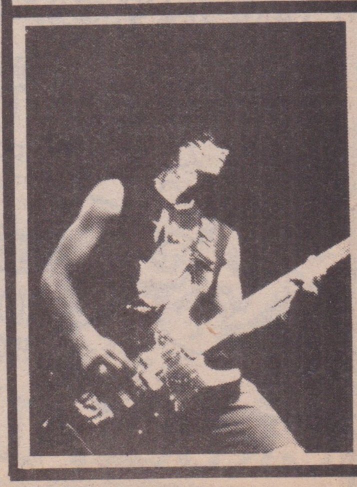
Comprised of: John (19) - vocals, Eric (22) - guitar, Dan (19) - bass, and Eugene (17) - drums, the music they create is fast-paced and aggressive hardcore with a metal edge. Fratricide cites such bands as Crucifix, Metallica and the positive spirit embraced by 7 Seconds and Minor Threat as influences. Besides spending countless hours practicing and writing new material, the band spends a lot of their time skating together, and drinking large quantities of Jolt cola. Dan and Eric both hold full time employment, while John and Eugene both continue their final high school years.

Since their first show Fratricide has played a number of shows in the Vancouver area, and out of town with such bands as D.R.I., Death Sentence, Nomeansno, Dehumanizers and Beyond Possession.

The band's split LP with Neuroot is available now on Pusmort records, and if taking a listen to that doesn't satisfy your curiosity, then those interested in learning more about this young, fast rising band should write: Fratricide c/o 11067 146 "A" St/ Surrey, B.C./ V3R 3V3 Canada (please enclose stamps or IRC).







Dangerous Class

JUST TURN THE PAGE AND YOU'LL BE FREE
NONE ARE MORE BLIND THAN THOSE WHO REFUSE TO SEE
ACTIONS SLEEPING DEEP IN APATHY
THE FALL OF OUR FAITH- IT NEED NOT BE

MAD GRIN ON THE FACE OF THE ELITE
KNOWING SOON YOU TOO WILL BE OBSOLETE
NONE OF THE BARRIERS ARE SO CONCRETE
OUR HATRED SEETHING EYES THEY'LL SOON GREET

TRYING HARD TO UNVIEL THE GREY MASK
DISTORTED VISION IN THE SPIDER GLASS
REALIZE THE REFLECTION'S ALL TOO CRASS
JUST A DEAF ECHO OF THE HIGHER CLASS

ONLY WITH A STRANGE, UNNATURAL SOUND
WILL WE AWAKE AND A SYMBOL BE FOUND
NO MORE WRETCHED LIVING UNDERGROUND
EXCESS HUMAN RUST WILL BE UNBOUND

Fratricide

CRUCIAL YOUTH

Interview by Roger McAnarchy of Lampricide zine (Ithaca, NY)

CRUCIAL YOUTH decided to form last year to fight the shameful conduct of the Jersey Shore scene. These four concerned individuals combined their talents to perform a positive set of songs about the things that bothered them most -- alcohol and drug use, poor personal hygiene, and disrespect for the environment -- which they saw rampant in the scene. Although little known in their home state, they quickly became known in Connecticut, a scene famous for its own positive bands. A variety of influences may be seen in their musical style, among them Minor Threat and Seven Seconds. With a demo tape under their belt and an EP soon to be released, Crucial Youth has every intention of living up to their name. Crucial Youth is: Joe Crucial - vocals; Gentleman Jim - bass; Maynard Krebs - guitar; Reg Edge - drums.

MRR: How do you write your songs?

JC: Every day when I go out, I observe little things around me. If something makes me feel real good, or causes me to feel real bad, I get the band together and we write a song about it.

MK: For example, "Be Kind -- Rewind."

JC: Yeah, it's one of those little things that tells a lot about a person. Like caring about others, caring enough to let it show in every little thing you do --

GJ: Like rewinding a video cassette, so that the guy behind the counter won't have to do it for you.

MRR: What does being straightedge mean to you?

GJ: Well, for me it goes beyond just being drug and alcohol free, and refraining from sex. It means being aware at all times, and extending your positive attitude to everything you do...

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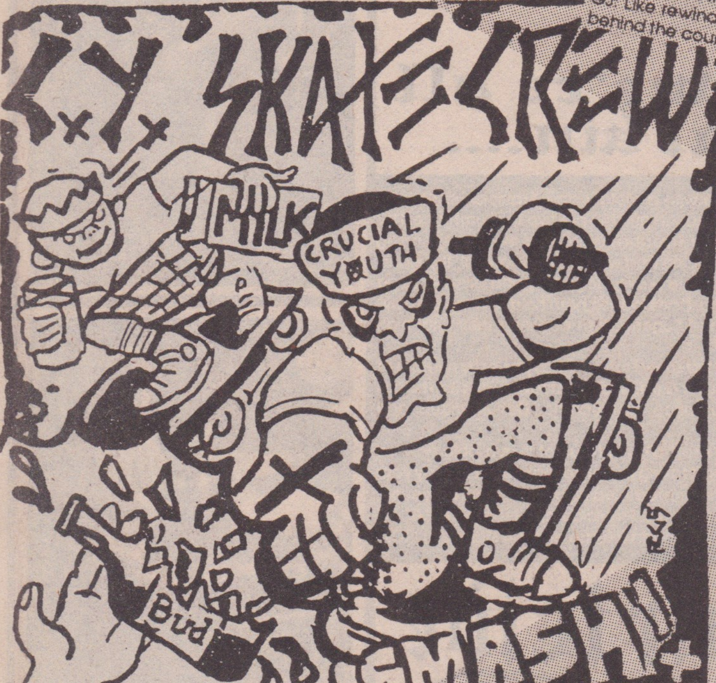
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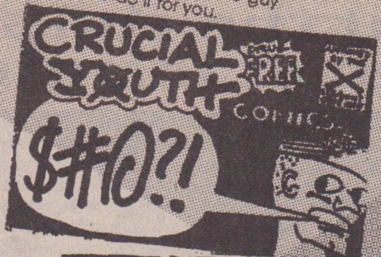
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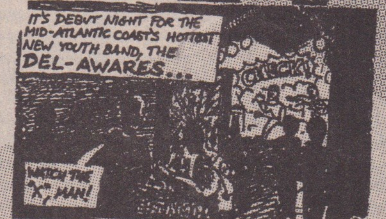
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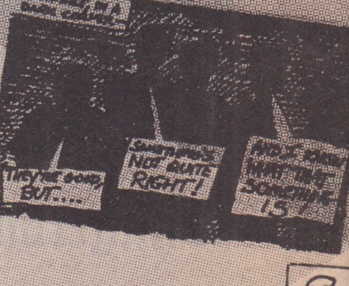
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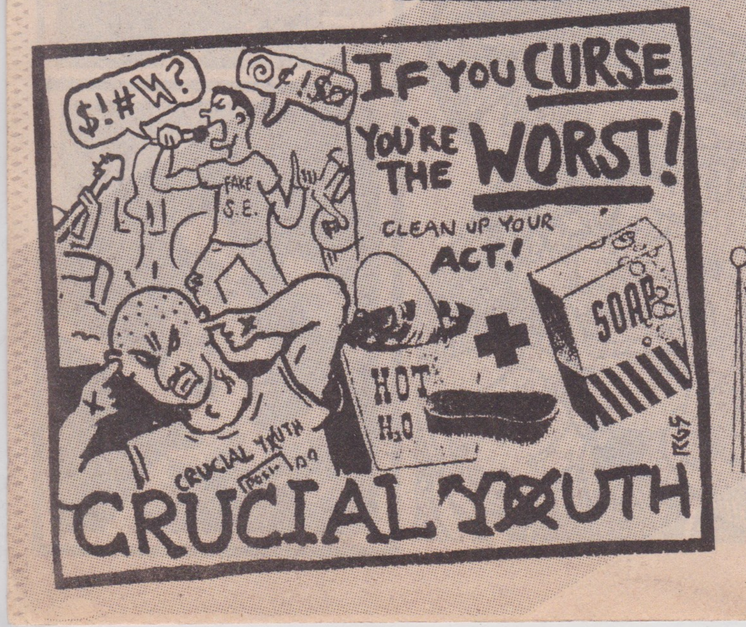
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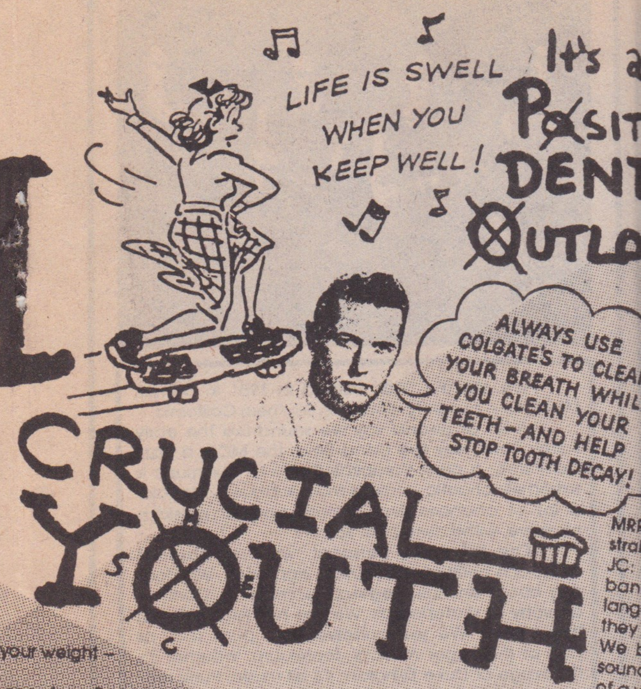
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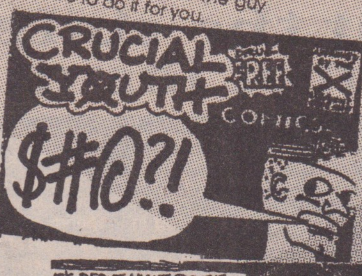
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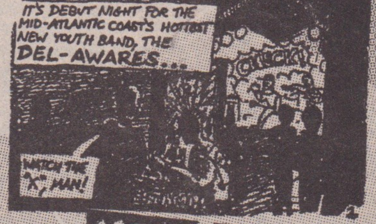
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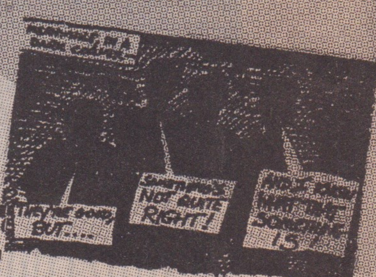
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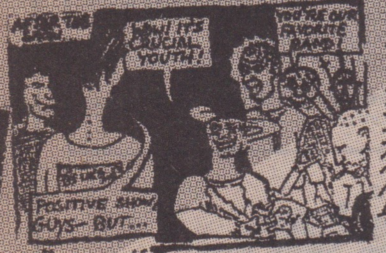
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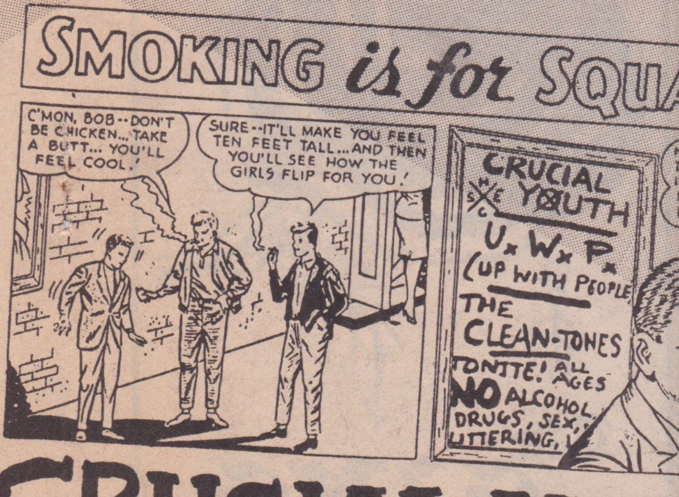
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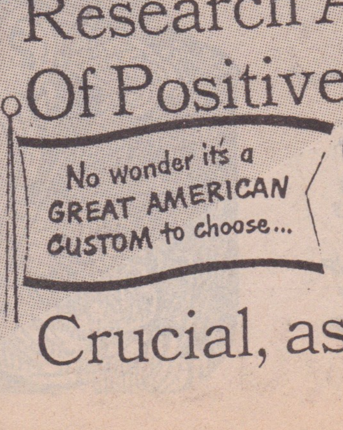
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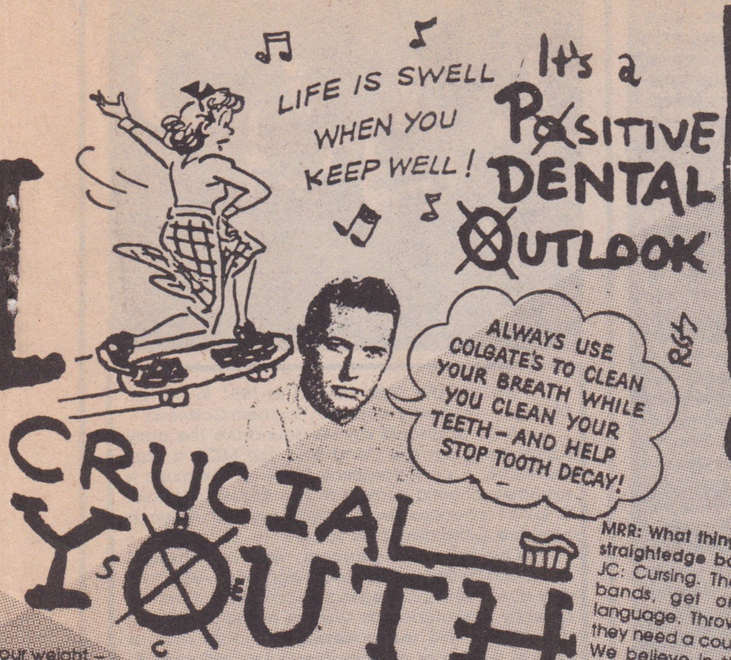
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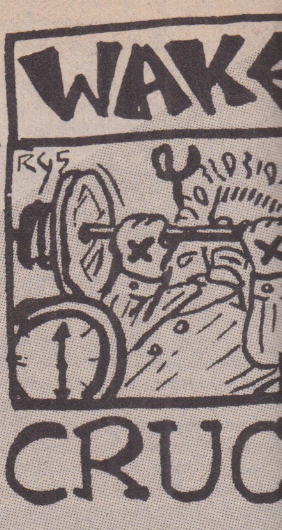
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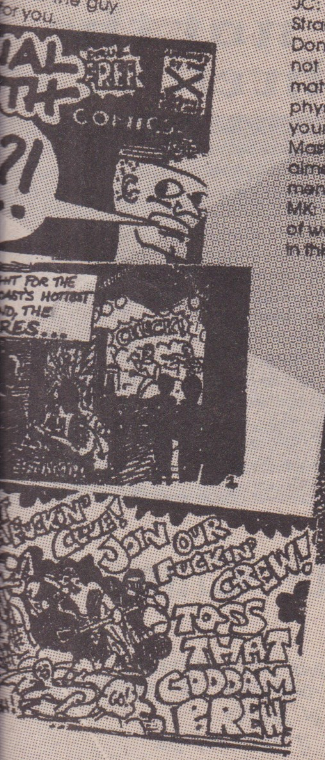
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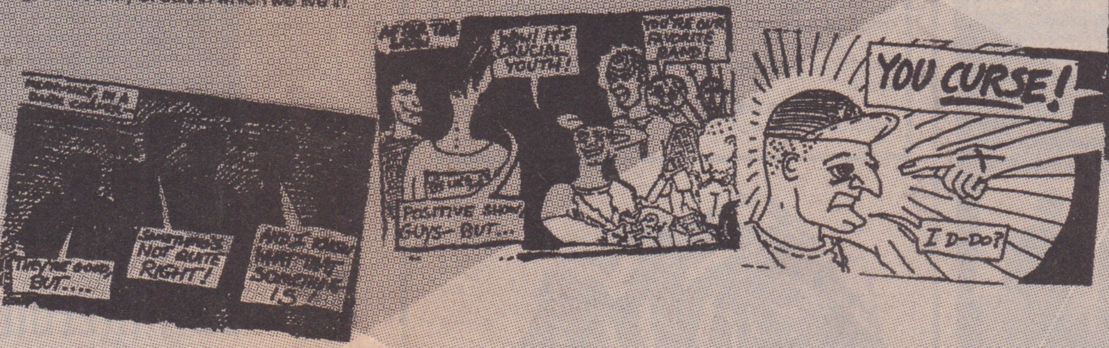
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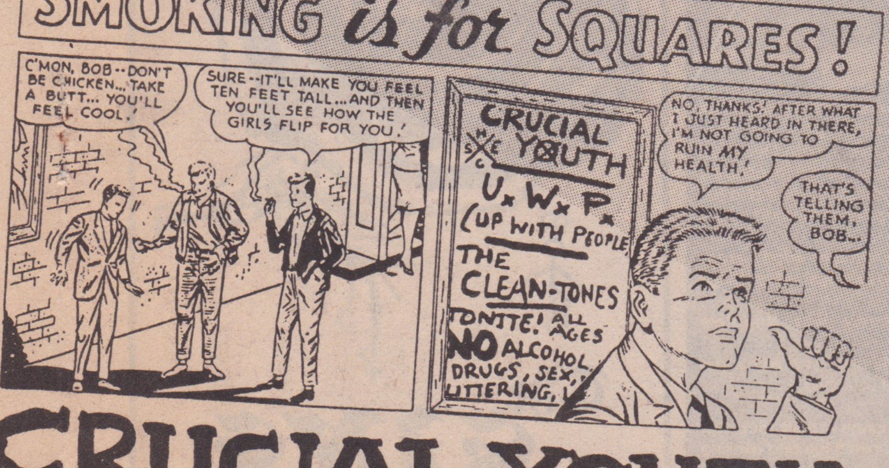
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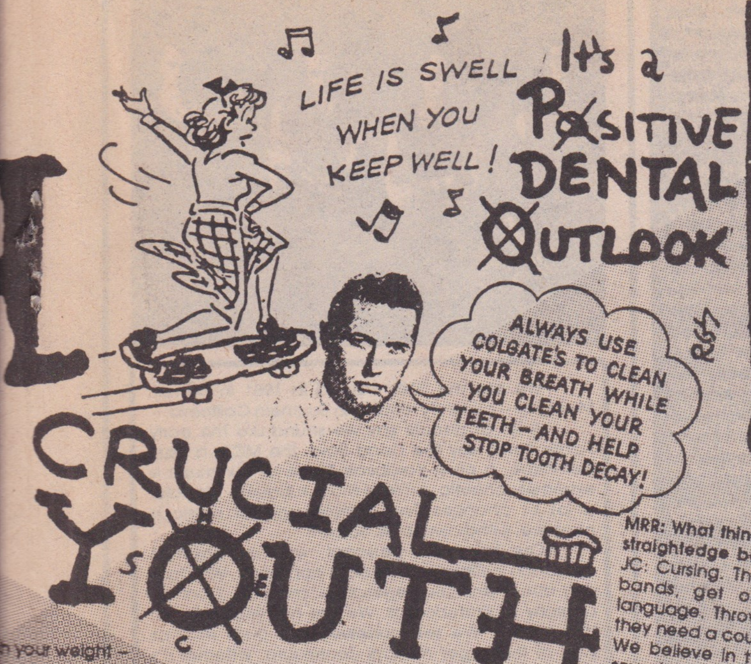
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GJ: Also, I see a lot of bands talk big about scene unity, but if an unknown band comes to town, they and their crew will always skip the show.

MRR: What's in the future for Crucial Youth?

JC: Well, we've just recorded 7 songs for our EP "Straight and Loud", and we think they rule. We still have our demo-tape, too.

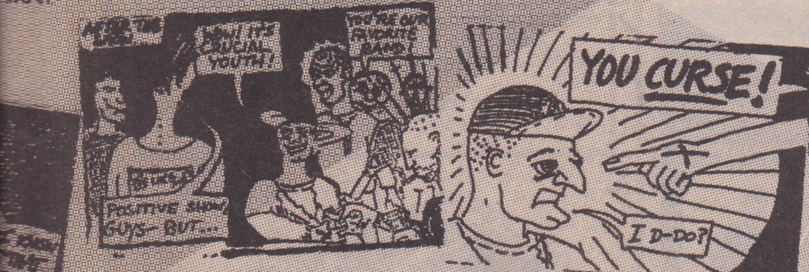
GJ: Yeah, that's $3 by mail.

MRR: Any final messages for the youth of America?

GJ: A lot of mock hardcore bands out there try to cut people down and make a big joke of the scene. We're not against fun, just as long as it's good clean fun, fun with a purpose.

JC: I'd say just be positive. If you stay positive you can do anything you want.

Crucial Youth c/o David Madsen
6 Arbor Lane/ Holmdel, NJ 07733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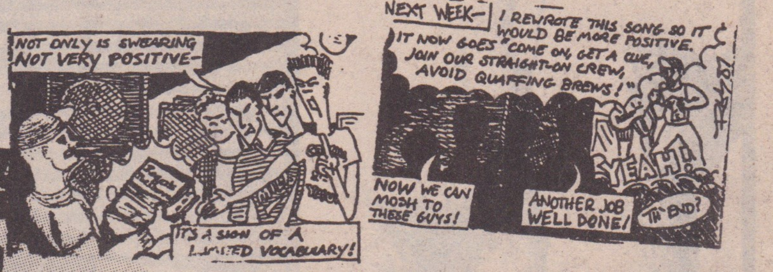
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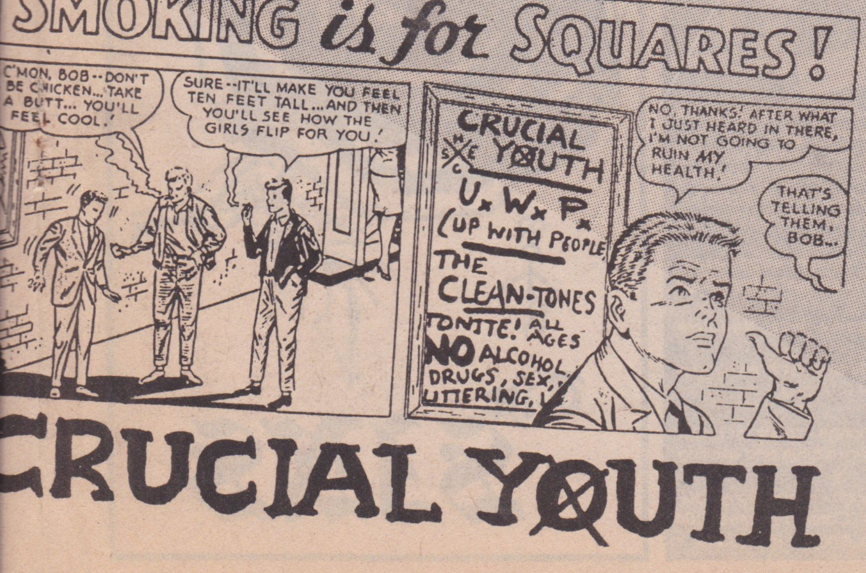
RGS '87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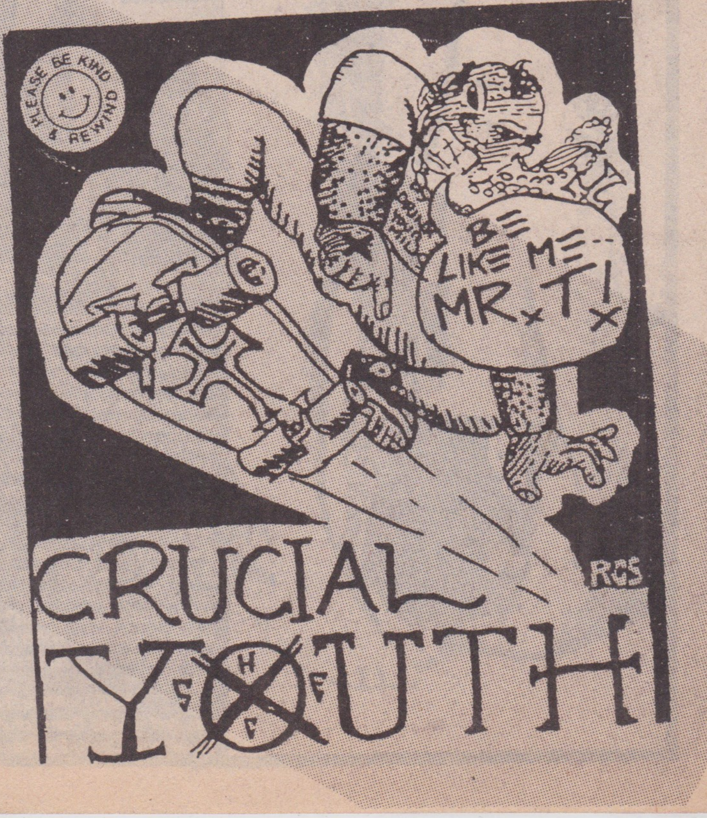
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ILLINOIS

NAKED
HIPPY

An interview with Barry Stepe, guitarist with the group Naked Hippy. Barry is no stranger to the punk scene as he's been in other groups both in the suburban Chicago area: Negative Element (-x) and in downstate Illinois: Electric Cool-Aid, Chips Patrol, Caustic Defiance, Constant Vomit and now Naked Hippy. This interview took place through the mail in June 1987. Interview by Tom "almost the" Best, Chicago.

MRR: Why the name NAKED HIPPY? Does it mean anything?

B: It doesn't mean anything, it's an old private joke. My brother, Chopper, and me were watching the Charles Manson movie and we saw the family swimming in a waterfall, nude! Chopper says, "Oh no! There's nothing worse than Naked Hippies!" We kind of took it from there.

MRR: Where do you usually play? And how receptive is you audience towards your material?

B: We play all around Peoria, Illinois which looks like a giant zit on the map. We've played in Chicago, Champiagn, and Decatur but haven't made it out of state yet. People dig us but the metal kids seem to like us the most but it's strange cuz we're not heavy metal at all.

MRR: How long have you been together? How did the group form?

B: We formed about a year ago from the dreaded disease called boredom. We're not looking to hook up to Enigma to release a compact disc, we just enjoy playing — period.

MRR: What are some of your songs?

B: Our songs vary in lyric topics but none of them are too serious. Some include "Fast Food Pigout", "Naked Hippy for President" and "TV Set". We have about 20 originals but we can be tempted to jam "Purple Haze" and "Interstellar Overdrive" if we're feeling psychedelic.

MRR: Any tape or record coming out in the near future?

B: A demo tape should be out soon but we don't have any plans for records yet. You can write for details.

MRR: What or who are some of your influences, musical and non-musical?

B: The Fugs, 10-96, Ramones, Beefeater, Bow Wow Wow, Slayer, Raw Power, Gravedigger, MC5, Beatles and everything else in between.

MRR: Do you have any political philosophy?

B: Heck, I just follow the basic Yippie philosophy that politics should be fun and that we are all leaders. I don't have any specific politics yet (I'm too young) but I do see the need for change and reform. I'm far from being a republican but also far from being communist, too.

MRR: Of all the groups you were in in the past, which was your favorite or most rewarding?

B: Negative Element was the most fun and received the most attention, so that has to be my favorite. My alter ego as drummer for Constant Vomit is also fun because nobody seems to quite understand where we're coming from.

MRR: What do you think of "straight-edge" especially in light of all this "Say No to Drugs" advertising?

B: "Just say Maybe."

MRR: How's Sparky? (Sparky was Negative Element's first vocalist)

B: I got a letter from him yesterday. His bald head is doing fine in the mountains of Louisiana.

MRR: Closing comments?

B: We desperately need a change in punk rock. Get out your thinking caps and make it fun and exciting again.

NAKED HIPPY is Shayson - vocals; Barry - guitar; Jeff - bass; Dan - drums. Contact address: 104 Greenbriar Court/ East Peoria, Illinois 61611/ USA

CALIFORNIA

We are the SINS. Started in 1981 in Detroit, Michigan -- currently residing in Southern California.

A lot of people say we sound like the early Saints. Some say the Dead Boys, the MC5, a jazzy Sex Pistols, a punk Yardbirds. Some of our music is extremely chaotic, some is more subdued. We take a lot of chances live. People say our music is negative, withdrawn, blue. So be it.

Our lyrics are personal, with an abstract approach befitting our musical approach. We don't sing about animals, vegetables, minerals, Contras, anarchy or skateboards. We are not into "unity" of "the scene". We see ourselves and punk rock as part of the larger musical continuum. Whether it's Discharge or Duke Ellington, it's all music. Punk rock didn't appear out of nowhere.

We are: Shaman - voice; Randy Stain - drums; Daniel Simpson Day - bass; Tony Fate - guitar.

We don't merchandise anything except records. Which means, if you want a SINS t-shirt, make it yourself. Our latest record is a 16 song LP called Beginning From The End on Squirtdown records. $6 postpaid.

Other recordings: Mood Music 8 song 7" (Black Noise) $2.50; Message from the Underground 18 song cassette album (Black Noise)... Plus cuts on Another Shot for Bracken compilation LP (Positive Force) and Sudden Death compilation LP (Smoke Seven) plus assorted tape compilations.

Address for correspondence: THE SINS c/o Squirtdown records/ P.O. Box 7761/ San Diego, CA 92107.

P.S. Bikers are starting to come to our shows, so watch who you slam with.

FRANCE

WE, KRULL, are a three piece band, which, by the time you read this, can be heard on the third international compilation lp "1984" (on the french label NEW WAVE).

THE name of our band may sound a bit "metalish", and the music we play sometimes too, ok, it's a bit of a hard to describe that stuff...let's say KRULL plays fast speedcore, but, after having heard us you're allowed to find other words (Write to us to tell them!).

OUR musical tastes include a large amount of thrash & core bands (MINOR THREAT; D.R.I.; DEAD KENNEDYS; STUPIDS; VICIOUS CIRCLE; POWERAGE; HEIMAT-LOS; C.O.C; ...), but also some heavy metal bands (IRON MAIDEN; ANTHRAX; ...). It's really too bad such talentuous musicians lose their time by too often promoting a sexist/fascist or satanic hype and gain a large popularity and even a blind acceptance and a stupid worship among unaware kids.

IN our songs, we are not pretending we can change or improve something enormous in our contemporary world, but, as often as we can, we try to be optimistic & positive while nevertheless staying realistic.
In our sense, no one has got the right to preach or to devellop theories because it's obvious no one possesses the very truth. So, if the kids are just sensible to our lyrics, and then use their own brain to do what they personnaly think active & positive without blindly obeying to a person behind their back, it's ok.

we love you!

KRULL

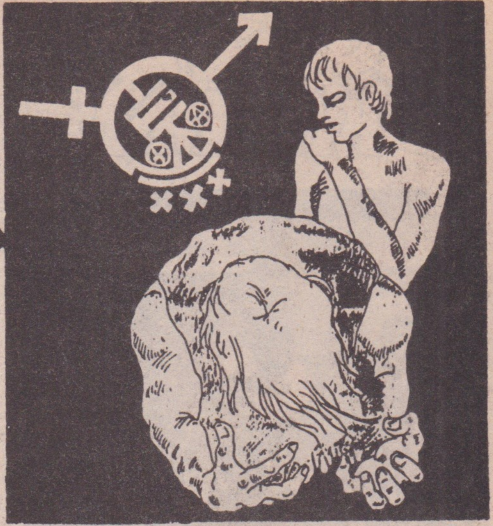
IN "VIOLENCE IN THE SHOWS", we use a direct speech adressed to the people who at any time can mess up our gigs when we just want fun and need communication. It's important for us to say: "So please!", because we are no cops and we do not want to become cops. We let the rednecks become conscious of their stupidity and react in consequence. We do hope fights & brutality will one day entirely end in the concert halls between OURSELVES, then, we can expect everyone to adopt a peaceful behaviour in his everyday life.

VIOLENCE IN THE SHOWS

Violence in the shows
Is not what they want
Don't want to be hurt
SO PLEASE, stop your fights!

"Big mister TOUGH",
You are so dumb,
What do you want to show?
PLEASE, don't waste our show!

If you can't see the band
So step on your toes;
But if you want blood,
Then you would better leave!



OUR mid-term projects are a video clip and probably a split vynil with TRASHMEN POGO or DARK AGE (they both are so great!).

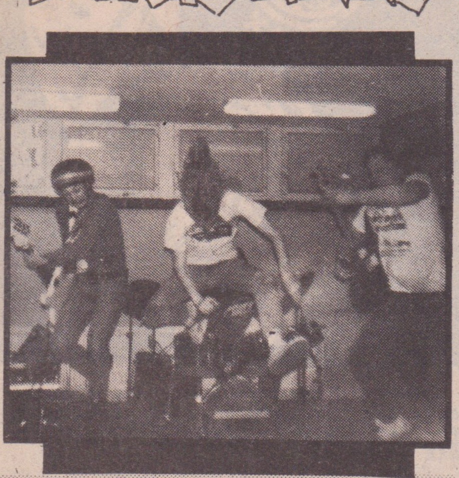
BESIDES rocking our respective instrument, our parallel activities are for:
ARNAUD: works for the label JUNGLE HOP INTERNATIONAL (whose last production is a FUCK·GEEZ-from Japan-ep). And, as a photo-composer, makes films for record jacket printings (ex: the jacket for the last POWERAGE-from South Africa-ep)
VINCENT: Leads the HARDCORE LAND FANZINE/HARDCORE LAND TAPES label.
PHILIPPE: Makes drawings & doodles, writes articles and takes some pictures for diverse fanzines.

SO, for ANY reason, PLEASE, write! We strongly wish to enlarge the number of our international friends. We would be glad to send you stickers by mail return. (Please, don't forget to enclose 2 IRC's, if possible, to help us to pay postage, thanks.)

KRULL/HARDCORE LAND FANZINE
c/o VINCENT BOUCHARD
74, rue DUNOIS
75646 PARIS CEDEX -13-

-FRANCE-

FILTHY CHRISTIANS



FILTHY CHRISTIANS probably don't belong to the best known Swedish bands but are interesting as they are one of the bands in the forefront of a new wave of Swedish hardcore. This time the influence is not DISCHARGE, a main influence for several years, but fast noisy thrash i.e. HERESY, NAPALM DEATH, LARM etc. The band formed Feb 85 with a different name and another bass player. Today the band consists of Pär Thunell - vocals; Daniel - guitar; backing vox; Ola - drums; Gregory - bass. So far this band has no releases to their credit but a split 7" with Jönköping's GANX has been recorded and will probably hit the lights in May/June. Over to the interview.

MRR: What's the meaning of your name? Why did you choose it? Tell us what your lyrics and statements deal with? Are they of a more personal nature than political??

FC: We don't like Christian people very much so that's the reason we chose the name. Organized religion is crap but we suppose it's OK if you have a more personal belief. As long as you don't harm anyone you can believe in what you want. You can also see us as FILTHY CHRISTIANS 'cos in Sweden you're a member of the state church from the day you're baptised. And as we are 4 blasphemys we are FILTHY CHRISTIANS.

As a whole our lyrics deal with trying to live in harmony with humans, animals and nature, but we also have some more personal lyrics that deal with what we think about HC bands that turn macho metal and change their attitudes just to earn some money.

MRR: What do you think about the communication between Swedish bands, zines, etc.?

FC: We don't think it's as good as it should be. The fact is that we have better contact with foreign bands and people, but maybe that is because the music we play, ultra fast hardcore, never has been popular in Sweden.

MRR: So how come you play so fast and extreme?

That's a funny question. We started to play fast because there were not any fast bands around and we decided to change that. Also we are very influenced by fast bands like LARM, HERESY, CRYPTIC SLAUGHTER (by the way please answer our interview. If you're not in our zine it will be worthless). As we like HC it was quite natural to start a band of the same kind and not a pop-band. And our beliefs are the same as punk/hardcore.

MRR: What can be done about generic lyrics? Do you think lyrics still gain or have ever gained any effect?

FC: Well you could write the lyrics with some more fantasy and not fucking 4 line lyrics like DISCHARGE etc. Maybe the lyrics had more effect earlier. Now we think it has a more personal effect. What we mean is that if you sing "stop all wars" the wars won't stop anyway, but for an example two of us have become vegetarians and that's because of lyrics from certain bands (thanks CRASS, CONFLICT, etc. for making us aware).

Punk is a threat toward the commercial music, HC/punk bands for example, make cheap records and do gigs just for travel expenses. If more people discover this it would be a bigger threat than it is today against commercial music, etc.

MRR: As I see it there are a hell of a lot of (good) bands in Sweden, but not enough audience, or places to play. Why do you think that is?

FC: The reason why there is not much audience is probably due to the fact that Sweden is so big and places to play are spread over the whole country and people are so lazy and poor. The solution is to show how easy it is to set up gigs. In fact there are many bands, but unfortunately they don't get appreciated if they have not released records.

MRR: What is it like living in a town like Falun with almost no other punks around except for the FC members? And what do you do apart from playing?

FC: It's really boring but on the other hand it is good because we have to do things ourselves and not rely on others. When we are not working with the band we are involved with activities like zines, compiling tapes, skate, drink etc. We also try to put on some gigs now and then. Besides we'll build a half pipe this spring.

MRR: As for gigs I know you've not played out much earlier, but there are plans for some kind of a European tour this summer. Tell us about it.

FC: Yes, we have plans for a so-called "inter rail tour" in Europe this summer. That means that we are going by train because it is a pretty cheap and good way of traveling. Hopefully GANX from Husqvarna will come with us. We are probably gonna visit West Germany, Holland, England, and Italy. We will be leaving in the end of June and will be out a month. We have made the tour with help from bands and people that we know in these countries.

It will really be a low budget tour. We're only asking for $50 and food and a place to sleep each gig. With these prices we will hopefully cover the ticket prices.

MRR: What are your opinions about the core of Sweden compared to other countries? As a difference toward many Swedish punks you seem to care and listen to a lot of foreign hardcore??

FC: There aren't many new bands in Sweden but those who form are usually good. When you compare Sweden to other countries it seems like there's more protest marches and things like that in other countries. When I (Per) have been abroad at gigs I've seen a lot more people at gigs, a lot more slamming, moshing and stage diving and people in general seem to appreciate the bands more. Of course we care about foreign HC and listen to it, but the new Swedish bands dare to do something new instead of the usual boring DISCHARGE hardcore that has been so popular over here. So nowadays we also listen to a lot of Swedish hardcore like RAPED TEENAGERS, GANX, ROVSVETT, DTR, NO IDEA, HERRAIS, etc. We like to think that the Swedish scene is in a positive direction right now as a lot of good bands are forming. The negative aspects are too much drugs and mindless people destroying gigs.

MRR: What do you think about the recent metal influence in punk/HC? Can something good come out of that?

FC: About the metal thing, we see that there's two sides to metal. One positive and one negative. The positive thing is that a few of the bands actually have good lyrics and attitudes 'cos we don't think their music is most important. Bands like COC, SACRILEGE, etc.. can play whatever they want as long as they keep their old beliefs. Metal also brings some variation to hardcore. The negative stuff is that some bands are sexist, violence-inspired, fascist and have disgusting attitudes in general. This is something we don't need in hardcore. One of the worst things a hardcore band can do is to change their earlier so good attitudes and lyrics to ridiculous black metal stuff.

MRR: You've plans to put an EP with Jönköping's GNAX? Can you tell us about it, songs etc. How come you decided to share it?

FC: We're going into the studio the 4-5th of April because we are not at all satisfied with the demo we made. FILTHY will probably have 6-8 songs on their side and we'll see about GANX. The reason why we decided to do a joint EP is that we didn't want to do one of our own at once, but instead share it with some other Swedish thrash band. The choice fell opon GANX -- a band we really like and respect. They were also the only ones we could find without any records out.

MRR: You seem to be involved with a lot of other projects. As for instance, some of you were in PROTES BENGT and some play in an industrial band.

FC: Yeah you're right. PROTES BENGT is only a joke band that some of the members have besides FILTHY CHRISTIANS. We have released a 32 song EP that sold out a long time ago but there are plans for a new EP called Babs Is Dead (Interviewer's note... for those who didn't know. Babs is my nick-name... At war with Protes Bengt)! We also have an industrial band and this nice (???) band call themselves BLOODSHAME. Arvid Tuba, a local cult figure, is involved and he's a real maniac. It can be really really fun to make some industrial noise between F.C. rehearsals.

MRR: Any final words?

FC: Yeah, thanks to all the people that have helped with gigs for the tour and to you Babs for the interview, Karl "Over the Top" and to all people we communicate with. Without you we'd be nothing. I (Per) have lost the addresses of Vernon Blake (Tampa, Florida) and Frank Pearn so if you read this please drop me a line. OK. Please feel free to write of any cause. If anyone wants the demo or buy our comp tape ($3) write. For demo send blank tape & postage. I, Per, would also like to trade splatter movies. Send your list and I send mine.

Pär Thunell/ Hälsinggårdsvägen 13 A/ 791 43 Falun/ Sweden...
Daniel H/ Bokbindarev. 14/ 791 44 Falun/ Sweden

FINLAND

EUTHANASIA

EUTHANASIA interview by Risto Eronen; logo by F. Wäräkangas; photo by M. Koivuluoma

MRR: Why the name EUTHANASIA?

E: We chose that name, though we aren't supporters of euthanasia...

MRR: What is the current line-up and tell something about the guys?

E: Line-up is Martikainen - screaming; Keijo - bass; Myky - drums and Timo - guitar. Keijo and Myky are working at central hospital in Kajaani (our hometown). Martikainen is at school and Timo at home. We three are not punx according to the general view, only Martikainen is a punk. We don't play our music with studs and mohawks, do we?

MRR: You are one of the only fun-bands here in Finland. Are you totally bored with these "preaching" bands?

E: We're fucking bored of the bands who are singing about the same subjects. You can take a point of view on other subjects, not only war/ cops/ society-standards. Example alcohol — using and sociality of punx could be taken as a point of view just as so many other subjects. Only the imagination and examining of the things that happen around you is needed.

MRR: Something about songs?

E: Timo makes the music and Martikainen makes the words. Also Myky has done one song.

MRR: Have you any musical influences and favorite bands?

E: We've only one common influence, that is Dead Kennedys (R.I.P.). Markku's favorite band is Peer Gynt, Keijo listens to all kinds of music, Timo listens to thrash and speedcore bands and Martikainen is crazy for domestic bands like Radio-Puhelimet and KTMK.

MRR: Your home town Kajaani, what kind of place is it and what are the people's attitudes about you?

E: Our hometown is peaceful and the attitude has been very favorable. In this town, unemployment is very bad.

MRR: Any plans for the future?

E: We are going to do a studio-demo soon. Also we must do new songs. If there are people who want to write us, the address is: EUTHANASIA c/o Jarkko Martikainen/ Väinämöisenk. 24 A 12/ 87100 Kajaani/ Finland.

CANADA

FLECKS OF DROOL

WHY?

Sitting by the window,
It's raining outside,
I think of all the problems of the world,
I sit and think and wonder why.
Why?

Starving people, the threat of war,
All the death and all the poor,
People who aren't aware just close their eyes,
I sit and think and wonder why.
Why?

Hello there from Meaford, Ontario, the Golden Town. I'm writing to tell you about a band, my band, FLECKS OF DROOL. FLECKS OF DROOL is made up of: Rob (15, guitar & vocals), Dave (14, bass & vocals), and Brent (15, drums & vocals).

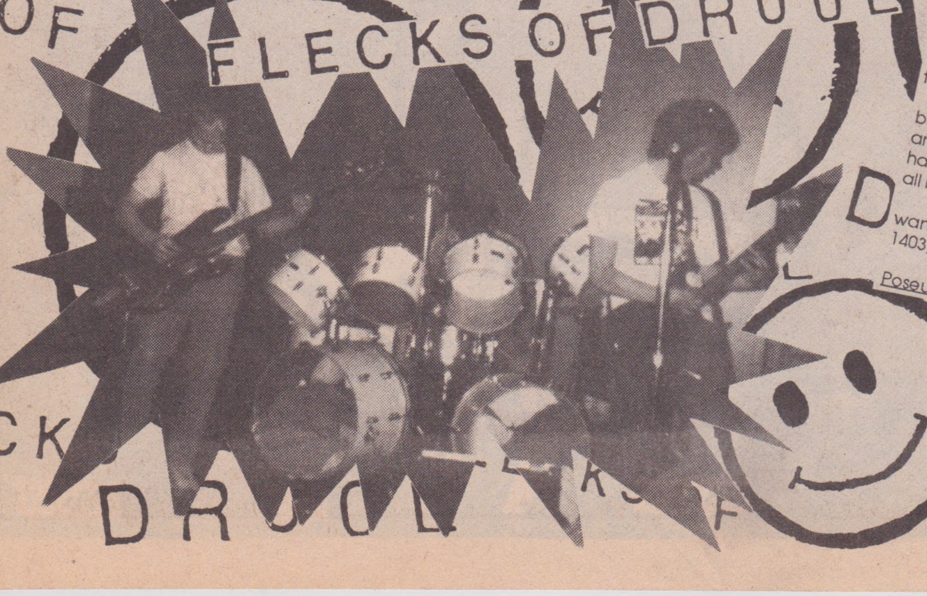
Some of our influences and fave bands are: the DESCENDENTS, SUBHUMANS (UK), DEAD KENNEDYS, DEAD MILKMEN, MINOR THREAT, 7 SECONDS, FALSE PROPHETS, M.D.C., and so on.

As far as our lyrics go, we just write about whatever bothers us, instead of just writing about the same topics over and over again. Religion, social and political problems, the various problems surrounding the hardcore scene are some of the topics we have written about.

We don't have any releases to date (June 1st) but we hope to release a demo very soon. For anyone interested in hearing some of our stuff, we do have practices on tape, not very good quality, but, all it will cost you is a tape of one of your practices.

I guess that about does it, for anyone who wants further info, stickers, or whatever, just write: Box 1403/ Meaford, Ontario/ N0H 1Y0/ Canada.

I also do a fanzine with my brother called Kill Poseurs. Send a zine for trade, alright?



ENGLAND

BAD DRESS SENSE

BAD DRESS SENSE are a relatively new band on the UK HC scene and are one of the UK's best kept secrets. Musically, they delve heavily in a melodic approach, influenced by the likes of groups such as Dag Nasty, Descendents, etc. This interview took place with Ed Shred (guitar) and Nick Shnozza (vocals) in Ed's kitchen, London, in April '87. Absent members were Jason Twitch (drums) and Pauly Pizza (bass). Interview by Dave Ross.

MRR: OK, what's some background stuff on the band and what are you about?

Ed: Well, there's 4 of us, and we fall out a lot!

MRR: How do people accept you, as far as having a different approach to music and lyrics than most of the current gang of UK HC groups?

Ed: I dunno. Since we evolved our "new" style, we haven't really played that many shows outside London. Before we were pretty much "hardcorish" like the Stupids or Depraved, and people liked us quite a lot.

Nick: People still think of us as what we were formerly. People who've heard the Peel Session like us a lot, so we're much more subtle in our approach...

Ed: ...And accepted by the masses!!

MRR: Do you ever get grouped with the Stupids, and does that worry you?

Ed: Yes we do, and I personally like it.

Nick: I'm not against it, 'cos it generates us publicity. Alright, so we're a bit like the Stupids due to Edward, but it's not like we're an out and out copy band and we sound bugger all like them. People now accept that we're different, but we're friends with them...

Ed: Yeah -- if it wasn't for the Stupids we wouldn't be together as a band, so there's them to thank for it, 'cos Tom got me into it all.

MRR: You've been together only a year, and already you've done a studio session with John Peel on BBC Radio 1, along with the likes of Jimi Hendrix, The Smiths, The Damned, The Cure and a lot of famous bands. Which tongue went down whose pair of trousers??!

Ed: John Peel fancies me! Acutally Peel is really bored with a lot of the music that is going on at the moment, or the Indy scene here at the moment. So he's actually starting to play a bit more American stuff and now he's starting to go a bit bonkers about the Stupids and us, and bands like us, 'cos we are different to the independent shitty scene. He's into getting stuff for airplay, so bands can send stuff to Radio 1.

MRR: Has MRR attributed to his realisation of Hardcore?

Nick: Yeah, it is to the Peel show. Kent got us a bit more recognised here. Also...

MRR: ... And enabled you to get into Possessed/ Voi Vod gigs on the music press guest list!! How do you set yourselves apart from other UK HC bands?

Ed: We don't have to, we are!!

Bobby (DC Groupie!!): I don't htink you guys even sound that "hardcore".

MRR: Do you think HC is a necessary label then?

Nick: Yeah, cos if you didn't have HC, you'd just be labelled "punk" and you'd be grouped in with a load of shit.

MRR: Do you think that's bad that if you're immediately labelled "punk", that it has a real negative connotation on you?

Ed: Yeah -- I think it's pretty boring to say I don't like labels, I mean HC to me isn't ANTI CIMEX or bands like that, or DISORDER. It's just tuneful melodic bands, like BAD BRAINS, ADOLESCENTS, EARLY DK's. Punk in England, to me is nothing but a bunch of shithead dicks, hanging around getting drunk and trying to get into gigs without paying, and then totally destroying them once they get in!!

MRR: Now I get the impression that it's happened!...

Ed: Yeah!

MRR: Do you have any aspirations with the band?

Ed: Yeah, I want to get a whole lot of records out, so when I die I can say that I did something in life!

Bobby: So when you have kids they can say "Oh listen to what Dad did: Dad you were shit!!! That shit's really lame!!!"

Ed: OK, Daves now returned from making a cup of tea -- scamming as usual!!

MRR: You're one of the few groups here looking for musical inspiration in anything other than metal. To me, it reminds me of reverting back to the roots of punk music...

Ed: The reason about metal is that I just don't like it at all, and I can't play lead breaks!! I like bands like The Ruts. Bands like Dag Nasty are completely inspired by The Ruts -- you can just tell! Also Mike Hampton (Embrace/Faith) told me! (Top groupie, this guy!!). Yeah, melody is very important in our songs. It's very hard to find good thrash bands around these days. i mean that band you played me today -- The Worst ('82 New York HC) -- just totally blew my head off - it's intense thrash. It's early stuff, and you can tell. Early Gang Green, Jerry's Kids -- it's just better than the shit that's around now.

MRR: So what do you think has gone wrong?

Ed: Just more unintelligent people getting involved in it I guess...

MRR: So what do you reck'on it'll lead to?

Ed: Well, it's already led to it -- just a bunch of shit bands!

MRR: Do you think the scene has much hope in the future?!! (Sounds drastic, huh?!!)

Ed: There's always gonna be enough bands around to please. There's always gonna be shit bands and good bands, as long as I can listen to the good bands. As long as the vital things stay alive, like the fact that you can come over and live off me for a few months!! (Which is about as true as Ed is good looking!!) As long as the INTERNATIONAL SUPER BAND can play with GI in Birmingham!!

MRR: Do you get criticism for having an "American Sound" (Please note that this phrase is applied rather loosely.)

Ed: Yeah, but I don't give a shit, 'cause I prefer American music anyway.

MRR: What sort of things are you trying to get across lyrically? You are definitely in favor of personal stuff than a political attack...

Ed: The thing that affects most people is the way they react to other people, right? The way they treat each other. I think that's far more important and more instant as far as changing things. So many people go to punk gigs and they're like "Oh you're not an anarchist band, so you must be shit." Then they go and see CHUMBAWUMBA or something who are obviously a good band, with good intentions, and then they go out and fuck one of their friends over, and people do it all the time. It's just like not having respect for shit. It's not worth singing about Anarchy, politics and war when you're not going to change any of that anyway. You'll never in a million years change it. You're just gonna change the view of a few punks, I mean anyone who is clever enough will see that it's not cool to have atomic bombs or eat meat, so there's not much point singing about it.

Nick: Also we're a lot more sincere than most bands.

Ed: Yeah, I'm not doing it for other people, I'm doing it for me -- it's just observations.

MRR: OK, give examples of how you incorporate that into your songs.

Ed: "Cynical Smile" is a song about how people fuck up with each other 'cos they don't say what they mean. If you say what you mean, you can sometimes help the situation so much more than if you keep things hidden. "Life's Demand" is about an incident where a friend of my sister's died when she was 17, and she lived her life well, and there's just so many people who waste their lives while they've got it. The only thing life demands of you is that you live it, and so while you're alive you might as well do that, instead of wasting it.

MRR: What sort of things give you the most inspiration in general life? Is it things that have happened in the past, or things you look forward to?

Ed: Yeah, like the tour in America with the Stupids was really cool and when I got back to Washington DC I wrote about 4 songs, 'cos it was just like 4 weeks of the best feelings, it was really great. Just like experiences really get you going to write songs.

MRR: Nick, because Ed writes almost all the lyrics, do you have much of a problem trying to express his viewpoint?

Nick: Not necessarily. Now I know him better than I did originally, and I know what he's on about. He more or less tells me what it's about, and I'm getting more into it. The more I think about it, the more his songs affect me.

Ed: I can sing a song how I know it's written, and he can interpret it as someone reading the lyrics would interpret it. So it's good, 'cos it's interpreted before anyone actually listens to it.

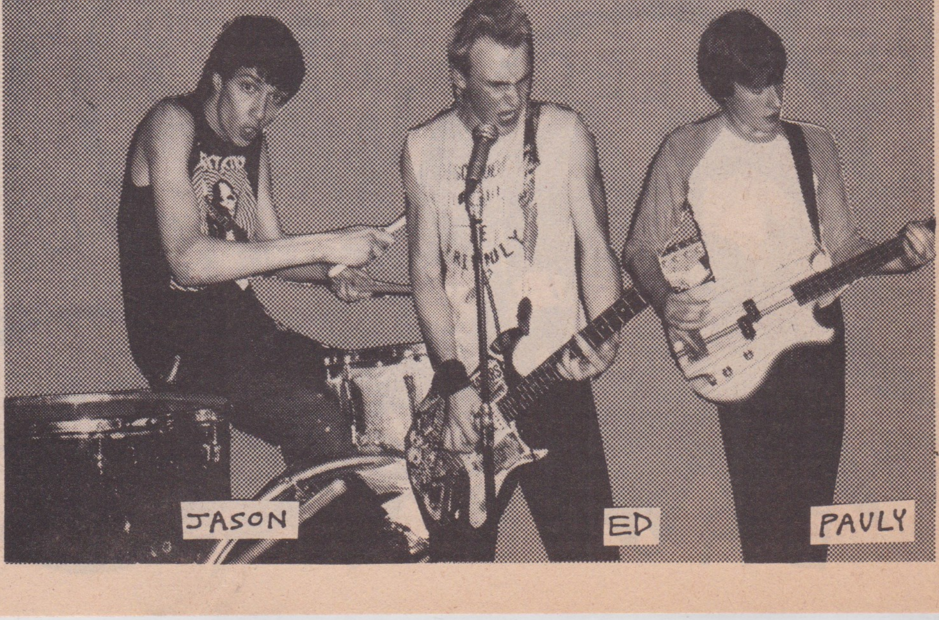
MRR: So what have you got out of being in the band?

Ed: A car aeriel in the head!!

Nick: Travelling around England with the lads, being stuck in service stations til 6 am, breaking down in snow, etc.!! It's down to experience isn't it? No matter what. Living life in the fast lane!!

MRR: OK, tell us about the Bangles!!!

Ed: Well it happened a while ago, I was jamming in my room, and Vicki strolls in and she goes "Hey dude, what's up? You should maybe play C minor



instead of B." And I'm lke "Yeah, that's cool!!" so we wrote "Walk Like An Egyptian" together!! (Suuuure!!) You know, they come 'round and sleep in my bed sometimes!!...

MRR: And they kick you out and you sleep in the kitchen!!

Ed: Yeah, that's right -- with Susanne!!

Nick: I'll have Michael!!

Ed: The Bangles are rad, they're just the best. (True, true!!)

MRR: Have they had an influence on BDS in any way?

Ed: Well, there was one song called "Standing in the Shadows" before Nick was in the band, inspired by "I'm in Line."

MRR: What effect do you think having U.S. bands touring here had on the UK scene?

Ed: It gives everyone a chance to be cool and pose!!...

Nick: Hang out with the bands!!

Ed: It's good, we just get to see some good bands for a change, bands who have been around for a long time. It just revitalizes everything for a couple of months.

MRR: Do you think local bands write better songs because of it?

Ed: I dunno -- they probably start playing a lot better. In England tho', people are more into copying what English bands do, rather than what bands like Scream do.

Nick: The U.S. bands are a lot more into it. They're more into the crowd also than U.K. bands.

MRR: So there's a lot more spirit in their set?

Ed: Yeah.

MRR: OK, any cheerio's?

Ed: Wel first we have a 12" out with 7 tracks on it ($7/ £5ppd) and we'd like to thank Vinyl Solution for doing the record, and we'd like to thank Shane from Manic Ears for not beating us up and we'll do a record with you soon oh little man!! Thanks to Kent Jolly, the Stupids and anyone who has helped us and likes us.

MRR: And every DC band for ever existing!!

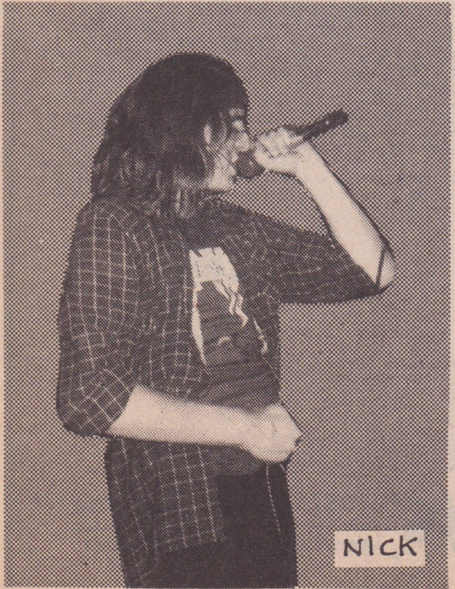
Ed: Yeah!! And thanks to Tim...

All: Yo!!...

Ed: HANNON!! Oh yeah -- I want to ask Martin Sprouse publicly why he has put that picture of him in "Easily Amused" when it's not him -- he's just a tall skinny wimp!!

MRR: According to Tommy Stupid!!

BAD DRESS SENSE c/o Vinyl Solution Records/ 39 Hereford Rd/ London W2/ U.K.



NEVADA

The following is the first radio-oriented interview we've had in a long time. As is apparent, the bulk of our interviews are with bands or musicians. But we'd like to get more pieces on other activists within the punk scene. Recently, we asked people who do zines to send in half-page articles/graphics on their projects. Unfortunately, most of what we received were more like ads than informative pieces. So, at this juncture, we'd like to reencourage those zinesters to kep sending in articles, and would like to initiate a series on people involved in radio/TV programming dealing with punk. If you are one such person, please send in an interesting small article (with graphics) on your show/station, explaining your approach/attitude. Thanks.

Rob Banks, 25, is the new general manager and punk DJ for KUNV FM 91.5 college radio station in Las Vegas since September 1986. He was a specially hired applicant from Boston and has a master's degree in communications. He's been working with college radio since he was a senior in high school, and a college student as an announcer and manager, covering the topics of rock n' roll to Alcoholics Anonymous to the building of nuclear submarines. He was a founding member and guitar player for the FREEZE for five years. His punk music show is "Lunch With the PMRC (Parent's Music Resource Center)" Monday nights, 12-2:00 a.m. Things are beginning to sound better on the free airwaves here now, so listen up.

MRR: Should punk music integrate serious social- political issues and attitudes, or should it just be fun and entertainment?

R: It's up to each band to decide what they feel is an honest representation of them. I'm personally glad there are bands who sing about political issues. It can be fun and serious, the performer should be honest and comfortable with themsleves. They shouldn't play political music like CRASS or fun music like DOGGIE STYLE because it's cool. It should be in their own sense.

MRR: Does punk music and today's youth have a useful or any effect on our world condition to alter it?

R: With music as a communication medium, the ideas are conveyed if someone is paying attention to them. It can serve to reinforce our pre-existing social values. It can introduce some new ones, but generally people listen to a specific genre of music because they identify with something about it and search it out. People who listen to CRASS probably were political to begin with, and although they would be introduced to something new, it is mostly reinforcing their basic ideas. We don't seek out messages that disagree with ourselves because it doesn't make us feel good. I got my master's degree in communications, and research focused on music as communication, in particular punk and social change, "lyric cognition." People assume rock music influences kids to take drugs, etc. Studies show that generally accessible top 40's music lyrics are not processed as much as alternative music lyrics that the listener struggled to get a hold of. It all depends on if you're susceptible to them. The susceptibility isn't direct influence, it's reinforcement. We need to learn to critically analyze the elements of our environment. It's important to be aware of what's going on around you rather than passively absorb it all.

MRR: Does the F.C.C., the I.B.S., or the C.M.J. cramp your style when you're writing a show?

R: I.B.S., no. It's merely a resource for advice and legal information. They have no jurisdiction over what we do. The F.C.C. recently redefined obscenity as the seven dirty words, and even the subvert or euphamistic reference to sexual and excretory functions, even if it's a piece of artistic value. "Obscenity is not guaranteed first amendment rights." College radio, 12-2:00 a.m., was safe ground, until this redefinement to play "Too Drunk to Fuck." They want the station to be responsible for its own censorship, and if there are enough community complaints about a lenient station, they'll hassle it by warnings, fines, and license revocations. They've broadened the definition of what is obscene and indecent so they may be more likely to hassle stations than they were in the past. As general manager and a programmer, I have to be more concerned about what I play so as to not jeopardize the station's license. With the C.M.J., the record companies send us records if we play their material. It's up to the record companies to promote their bands.

MRR: What are example of your format?

R: A typical show consists of this- Namely punk and Hardcore, both old and new, it's not just thrash or melodic, rare B-sides of SUBWAY SECT to BGK; some garage, reggae, folk; a half-hour of one band interviews and music or a theme like animal rights or nuke songs from the 50's; announcements of gigs, meetings, protests, etc; commentary and local band airtime. Sometimes, I do a two-hour theme like female musicians and bands or inbetween-song street opinions. "I produce and present three or four shows. "Lunch With the PMRC," "International Gamelon," world folk music, "Synthesis" odd fusion, and public affairs shows.

MRR: What is the listener response?

R: Play something faster.

MRR: What are some other projects?

R: I went to see Carl Sagan speak at one of the hotels this winter before a big test site action and we wanted the punks to be represented with our involvement and we used the phrase, "They lie, we die," at the protest on our posters. So one night on my show, I invited listeners to form an affinity group called "They Lie, We Die." A few of us meet and, bcause of the genericness of the name, we can if we want, participate as a group with other issues like animal rights, anti-apartheid, and Central America. The main issue that ties us together is the anti-nuclear.

Contact: Rob Banks/ c/o KUNV FM 91.5 college radio station/ UNLV/ 4505 S. Maryland Pkwy. / Las Vegas, NV 89154/ (702)739-3877

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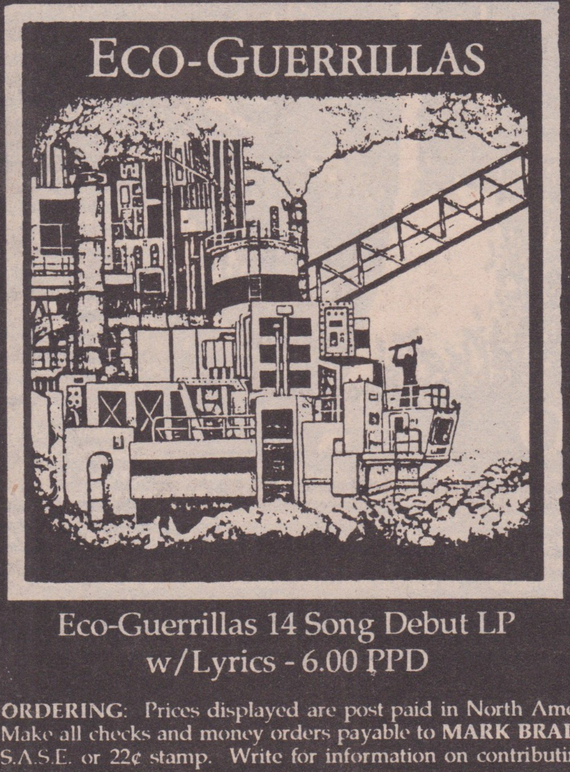

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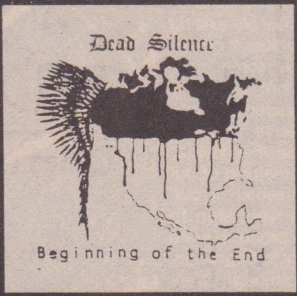

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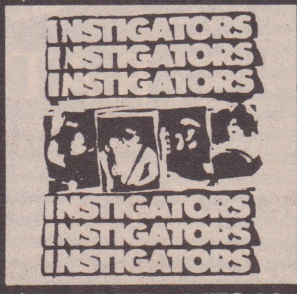

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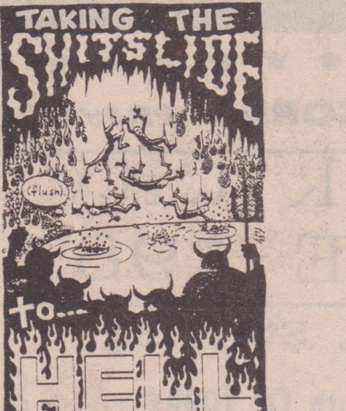

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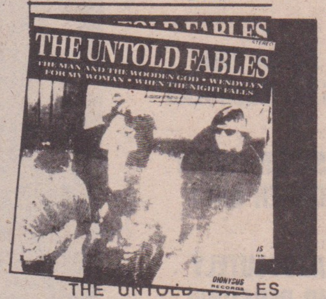
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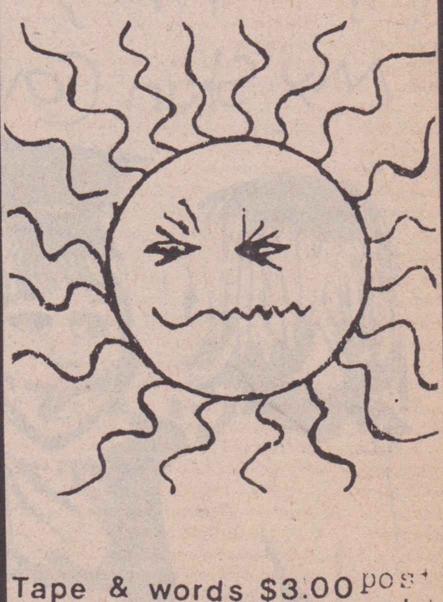

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Interview by
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MRR: Greg, when I first met you it was in the late 60's, and I went over to your house in Fairfax with Lenny Kaye (of the Patti Smith Group) and saw your insanely massive record collection. You had just about every obscure record from that period....

Greg: I might have thought I did, but I've added a couple of hundred thousand since then and the want list is still growing.

MRR: That's an interesting thing—that back in the late 60's, a lot of us thought we knew most of what had come out...

Greg: We were naive idiots.

MRR: At that point, I knew you through a fanzine you did called Mojo Navigator, which has gotta be one of the first 2 fanzines ever, right?

Greg: Right. It started around the same time as Crawdaddy, who were on the East Coast and we were out here...about a year-and-a-half before Rolling Stone started. Up to the point Rolling Stone started, there was a kind of rock'n'roll underground fanzine press, but after they came along there were only these big mega-tabloids. The fanzines then reappeared a few years later. In the beginning I was so idealistic, I was insulted that Rolling Stone took the approach they did, and so I quit the business. They asked me to come aboard and be a part of it, and I said "This is all wrong" and I'm getting out of this.

MRR: When did you start Bomp fanzine?

Greg: 1969 or '70. I put it out for a couple of years up here, and mostly it was just distributed among rock critics (100 or so copies) who worked for Creem or Rolling Stone and didn't feel they could air all of the things they thought in the format of those magazines. So Bomp was a forum where people like Charlie Gillett, Griel Marcus, Dave Marsh, Lester Bangs—all those kinda guys who came along and started writing about music in those days—could talk about the things they really cared about and argued about—where the rock press was going, where the music was going, why things were getting so lame in the 70's. Ed Ward, who was the music editor at Rolling Stone at that time, thought what we were doing was really important, so they sent Annie Liebowitz out to take pictures, and did a big thing on rock fanzines at that point. Bomp wasn't the only one at that time, maybe a dozen or so were coming out—but this piece really brought me a lot of attention and got me a job offer to move to L.A. and work for United Artists, editing their in-house magazine and doing other shit. That was the end of '72, and Bomp was already established as a magazine, and continued as such for another couple of years before I got the idea of turning it into a record label.

MRR: And when did your store in North Hollywood begin?

Greg: Much later. Bomp was a magazine, and I worked other jobs which I then quit to concentrate on Bomp. I started the label in late '74. It was meant to be just a collectors label, where we'd just sell records to subscribers. I had no idea that could ever become an alternative distribution network or anything at all like what we have now. Over the course of the next several years I got involved with the Flamin' Groovies and went on tour with them all around Europe and got to meet a lot of the people who in the very near future would go on to start things like Stiff Records. These were the people I was talking with, sharing ideas, and we all felt the same way—that something needed to happen. So I felt very encouraged about making records, and spent a lot of time in NY working with bands that were starting the scene at CBGB's. I worked on the label for a couple of years, strictly underground, and then when the New Wave thing exploded, and the Sex Pistols happened and all of that, it seemed to me that I wanted to try doing what my friends at Rough Trade in England were doing—to make the records available to people who wanted them. The major record outlets weren't doing that. We had a mail order business through the magazine for years, but we expanded that by getting in records from England and indies from America, and tried to distribute those to stores. And because we needed a larger area to operate this from, we got a little storefront in North Hollywood and had a shop in the front and warehouse in the back, and put out the magazine there—and it was really great. Every weekend we'd have whoever was in town—Blondie, Sex Pistols, Damned—come out and do an autograph party at the store and thousands of people would come and it was a gas. That was '77-78. After that we closed the store and moved to a larger location in Glendale. There was no more point in the store, as Jem and people like that were getting the records into the major stores and people weren't coming. Actually, all throughout the history of the store, it was a failure to get people to experiment with new artists. They wanted the new Elvis Costello or new Damned or the new Clash record, and we'd say "Well if you like this, check out the new Lurkers", but they didn't want to know. So why carry a thousand different ones that no one will buy, so we closed down that experiment. Then we got out of the distribution business. I've been in and out of a lot of different businesses, trying to feel my way into vehicles that would let me accomplish things that I thought were necessary.

MRR: Recently you did a club, right?

Greg: Right, the same sort of thing as what you're trying. It gives you a whole new perspective on what can be done, a whole new involvement with bands and to understand their problems better. You get to watch and encourage upcoming bands and even nurture them by putting together the right kind of bills. So all of that was a creative experience, and I discovered a few bands that I've gone on to make albums with. I also learned that having a club is a good way of getting media attention, getting visibility for something way out of proportion to what it really is. The club was the size of this little room, and we'd cram 100 people into it, yet we got a full page picture in People magazine, and magazines all over the world were sending reporters—I saw pictures of the club in Spain and Italy—completely out of proportion.

MRR: Let's go back a little. Fanzine-wise, Bomp had a big influence on me, for a couple of reasons. One, because of its (especially at the time) amazing coverage of things that were going on or had gone on, and because it was a communication vehicle. It came along at a time when rock'n'roll was really hurting, and bridged a gap and helped us through—kept a lot of us who still believed in something connected. Don't you miss doing that today, or is it something you got out of your system?

Greg: What I miss is that sense of a community that I was at the center of and was able to help focus, what you're doing with MRR now. I can't do that, you're doing it. It was the right

WHO PUT THE BOMP!
The Flamin' Groovies
The History of Michigan Rock
Bob Seger, MC5, Mitch Ryder, SRC, Rationals, Suzi Quatro, ? and the Mysterians, Terry Knight
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A Complete Listing
The Rockabilly Revival
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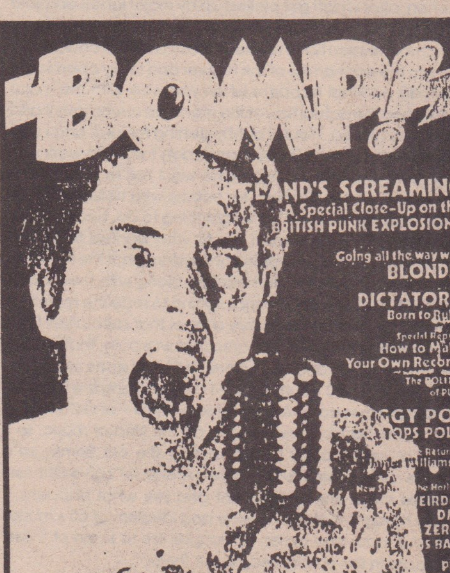
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time then, there were people all over the world who were fed up with how stupid things were getting, and there was no way to know how many of us were out there or to share energy. That mag was able to get all those people together, create a market of a couple of thousand people so independent records could start to come out, all of that happened during that unique time and I was really privileged to be there and to visualize some of the possibilities and make some of it happen. But that was then, and I don't really see an opening for myself in that arena today as a writer. I find myself very frustrated when I try to articulate how I feel about things, I just start spewing out negativity. I want to believe in something, but when I look at MTV or anything that's happening out there, it makes me ill. So I find solace in just making music that I think is really good and stands on its own.

MRR: When you began your label, you did a lot of power pop, and then some early punk stuff like the Zeros and Weirdos, and then eventually did bands with a more 60's influence, but now lately you've started again with stuff in a more modern punk vein. Where do you individual tastes lie?

> ***—I DON'T WANT TO WORK WITH ARROGANT, EGOTISTICAL PEOPLE WHO WANT ME TO MAKE THEM STARS. I JUST WANT TO DO MUSIC FOR PEOPLE WHO BELIEVE IN WHAT THEY'RE DOING 'CAUSE IT'S THE RIGHT THING TO DO.—***

Greg: That's a good question, because you have to assume that anybody who has an independent label is using his tastes as a guideline. But you can't really get away wioth doing that. My tastes are very broad. I like a lot of really wimpy pop stuff that I would never put out but like hearing on the radio. I like a lot of really weird stuff, a lot of hardcore punk stuff, 40's jazz, a lot of stuff that isn't really the most appropriate things for me to be professionally involved with. But as a label, Bomp was much broader than it should've been, because I'd have a punk record next to an Iggy Pop record next to a 20/20 record, and I really didn't have the resources to market all these types of music, so the label kinda collapsed around 1980.

MRR: Why?

Greg: Actually, what killed it was the first real success we had, a record by the Plimsouls and Unknowns and Josie Cotton, all of which got picked up by major labels and sold really well and I lost money on all of them. I began to see how much money you have to lose to make a hit. We could really go into the economics of this forever and really open some eyeballs on what happens when you work with the major labels and the actual flow of the money and who gets it and who gets fucked. I found out by getting fucked, and I said I don't want to do this any more, I don't want to work with arrogant, egotistical people who want me to make them stars, I just want to do music for people who believe in what they're doing 'cause it's the right thing to do. I was getting all these phony Hollywood bands who wanted to be the next Plimsouls, and they didn't understand that the Plimsouls had heart and they didn't coming along with their stupid haircuts. So I just decided that I going to redefine myself as a record executive and have a label that specializes from now on. I wanted to find an area that was pure, that hadn't been corrupted, and also where I felt I had some expertise, so I went to the 60's punk thing—I'd been doing the Pebbles and High Times compilations for some time—and started to find a few bands were trying to do this kind of music, so I thought, going back to the spirit of the old Bomp, let's create a movement, let's create a scene, let's give all these people some encouragement and see what happens. I really thought that the honesty and idealism of 60's music, given a focus and outlet, could give rise to some of those attitudes in the young people out there.

MRR: Doesn't hardcore fit that description?

Greg: Granted the hardcore people were trying to do a similar thing at the same time, but that wasn't for everybody and that there were a lot of people who didn't want to slam or beat each other up and wanted something else to believe in and that the 60's music could offer that. So I started the Voxx label, and at first I wanted to be so purist that I wantede to sell records for the price they sold in '65—$4 a record, mono or stereo, black & white covers. That quickly went by the wayside, but all along I've kept the intent pure—bands who are doing it for the wrong reasons, I won't work with them—if they aren't doing it because they love it, because they have to do it whether they get heard or not. It was exciting for me—if you want to stay in business year after year and have the resources to still do things, you have to put out stuff that sells, but if you're an individualist you have to put out stuff that pleases you and keeps your enthusiasm up. The 60's thing was great for a few years there—it was fresh. But now it's getting kinda old hat and although there are a few still interesting bands (especially out of Europe), I think that as a movement it's proven to be a blind alley, the kind of people who took it over are so fashion-conscious, are so intent on projecting a certain stylized idea of what the 60's were, rather than picking up the spirit of creativity that I don't want to be associated with it, and wash my hands of all the conformism, the "Let's look like primitive cavemen and hold up our Voxx guitars". That is not the 60's...

MRR: Having gone through all of that, do you now feel lost and disillusioned?

Greg: No, not at all, because while the creativity of that movement was fading, another movement was taking shape. I don't know how you define it, there are no buzzwords yet, but bands like the Lazy Cowgirls really appealed to me from the first time I saw them. They have everything that's essential in rock'n'roll—60's, 70's, 80's, even 50's—timeless rock'n'roll. It works. There are plenty of bands like that around the country, there are plenty in L.A. right now. It's kind of an underground scene right now, it's not trendy, they don't have large followings right now, but they all are in the best spirit of what I've always liked, so I thought let's bring back the Bomp label for these kind of bands and keep the Voxx label pure. I'm open to any kind of music for Bomp, and what I'm looking for is the essense of that act—are they doing something exciting to me. It's a chemistry that you feel, like when you meet a girl. You can't really reduce it to a formula.

MRR: You've alluded to being able to "create a scene"...

Greg: You can, you know that. Guys like us have proven it. Those of us who have survived one or two or three generations of rock and roll have learned a few lessons from it. Scenes always start with what I call the vanguard audience, the handful of people out there who are never satisfied with what's going on and are always looking for something better. So a new idea comes along and those people seize upon it and play around with it and mold it into something that takes shape. Then more people are attracted to it, and pretty soon it's a whole scene, but then those people move onto something else.

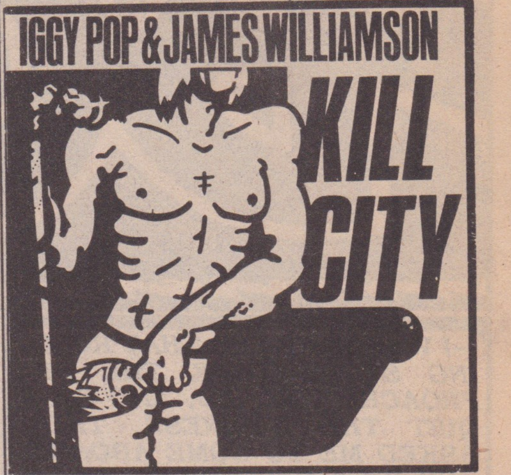
> ***—NOW WE HAVE A TREMENDOUS ALTERNATIVE INDUSTRY THAT WE DIDN'T HAVE 10 YEARS AGO. IF THIS NETWORK HAD BEEN IN PLACE IN '77, MAYBE THE CLASH WOULDN'T HAVE SIGNED TO CBS, MAYBE A LOT OF THE ORIGINAL HYPOCRISY WOULDN'T HAVE BEEN ROOTED INTO THAT SCENE.—***

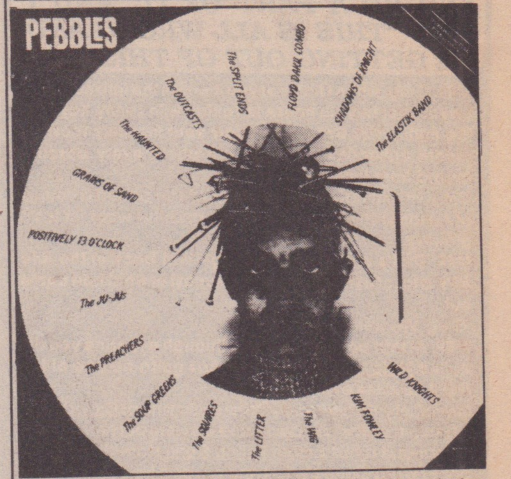
MRR: Don't you ever feel that once a scene it's bound to degenerate, that everything revolutionary eventually becomes what it originally opposed?

Greg: Worse than ever. That makes me want to kill. The only way out of this trap is for people to take control of the scene themselves and not give in to the first impulse to sell out to money. Each generation has the chance, they create something new and revolutionary, the big corporations come along and offer them money. It takes a little longer to sell out each time, and there's always a few more who don't. Now, we have a tremendous alternative industry that we didn't have 10 years ago. If this network had been in place in '77, maybe the Clash wouldn't have signed to CBS, maybe a lot of the original hypocrisy wouldn't have been rooted into that scene, maybe all the punks wouldn't have gone disco dance-oriented 2 years later. That was a really big blow to me, I believed what was happening in the 70's was revolutionary. I didn't think it was just weeding out a few glam stars from a couple of loser punk bands as everybody now looks back on it as. I think that it's our job to be in control of these movements, because if we don't have some kind of understanding of what's happening around us, somebody else who undrestands things very well in economic terms will come in and set things up so that by the time we wake up it's too late.

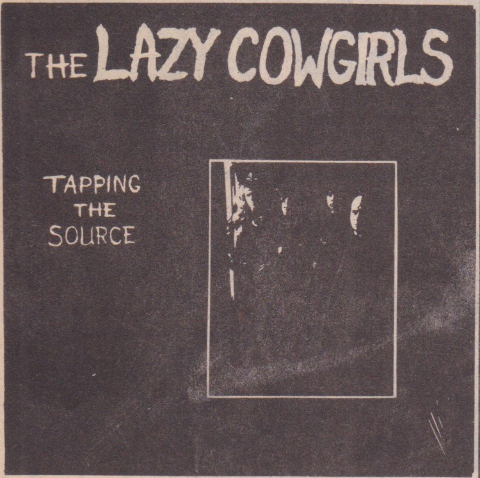
MRR: That's an important and painful lesson to understand, but unfortunately it seems that every generation has to go through the same trial and error routine, even if there are people who've gone through it before and are trying to point out the pitfalls...

Greg: I'm an idealist, and don't believe that we're just blindly repeating cycles. I think that every individual has to go through a period of maturation. You start with naivete and idealism and work your way through all the bullshit and get tempered by experience, but as a society we can pass along lesons we've learned. We have a hip power structure in control of the alternative music scene now, very dedicated people. So a band coming along today doesn't have to break all the ground that was broken 10 years ago. They can read MRR, go to some of the labels. If a band comes to me they don't have to learn a lot of lessons. I guide them. I see getting older as a kind of opportunity....with each generation that comes along, I have a chance to apply things I've learned in a slightly different way at a slightly different position in life, like coming around in a spiral. It's doing the same things, hanging around with bands in clubs, but 20 years ago sitting here with you I'd go "Wow, I'd like to start a fanzine." Now I can maybe help people to do what they need to do better. This is happening on a very broad scale, there are people everywhere who've learned these lessons, and I think we're getting better all the time at whatever this thing is, this revolutionary thing. It's only changing people, it's getting people to take responsibility for maintaining the scene or culture or whatever that gives





It's About Time
Pandoras
Pandoras



them satisfaction—not taking it for granted or letting it be taken away from them.

MRR: About record collecting...are you still a fanatic?

Greg: Well, no, I've got enough. I was never a record collector like some of these guys who, once they have a record will never let it out of their hands or gotta have 2 copies—one to play and one to look at. That's not in my mentality; I want to hear the stuff. There were many, many years there when there was very little good new music beng made, so felt you could go back in the past and find great exciting stuff, and now there's a whole industry in finding stuff in the past in any form of music. There's more 50's music coming out now than there ever was then. So, I'm collecting tapes, swapping tapes with people, getting the records I don't have. I'm selling off some of my records that don't mean anything to me. They mean a lot to some people—the prices on some of them are absurd. I find that a record collection is very time consuming, but worse than that, it takes up so much space that you can't move, you can't have a life. I have to spend so many hours updating my collection, reading all the lists, putting down what I have and don't have—I still haven't listened to 99% of the records I have. I'm still not done indexing the ones I got in the 60's. It's ridiculous. But having the collection has allowed me to go back and find a lot of these great songs that nobody knew about and put together compilations, and this is a whole field that I helped create too, visualize out of nothing—why can't we do this ourselves? If we waited around for the big companies to reissue that, we'd never know about this vast punk legacy we have from the 60's.

MRR: In the next couple of years are you gonna start chronicling 70's punk the same way?

Greg: No, I don't think so. Those people are all still around and are doing a pretty good job of reissuing their own stuff. It's down to you in the 90's to put out all these obscure one-shot bands.

MRR: You did the distribution thing for quite a while. Are you still at it?

Greg: We haven't been a real distributor since about 1981. It's a tricky business. I was only ever in it because no other distributors were interested in this type of music, but there's a good network of people out there now. Getting them to pay you is something else again. I could get into the horrors of what you have to do to get paid in this business, but it's still easier than trying to do it yourself.

MRR: But you do still do a mailorder?

Greg: Yeah, but that's kinda dying down, mostly people in Europe. It's weird—our audience..we sell 60's reissues, neo-60's bands, and hardcore...that's all those people want. They would not buy a Stones reissue, it has to be an obscure band like the Swamp Rats or Reagan Youth, but nothing else.

MRR: Coming into the present now, you're dealing with bands like the Raunchettes....

Greg: The Bomp label reopened this year with a new roster, including one by Stiv Bators. He kind of inspired me to get it going again. He came back out of nowhere and said "Let's do a record." I've got to give him credit. Whenever he's had a major label deal, he's always said, behind their backs, "Let's fuck these guys. I'll make records on the side" or "As soon as I can get out of my deal..." He always believed in the independents. He just made a record with the Dead Boys for a guy back in Ohio who was their road manager. He's always given back to the people that have helped him. So he came back and we did a record, the Raunchettes came along, the Lazy Cowgirls, The Holy Sisters. I've got a band back east called Lord John who are kinda more 60's. And I'm looking from there to go further. If I can find bands in any genre that have heart and good music, I'm open to it. I'm a little hesitant on how to approach hardcore because obviously I'm from a different era and it's not my scene. I can't be a pioneer in that field, and can't even take a leadership role, but I do have a label with a good reputation and the marketing and distribution skills to get a record out, so I'm looking for bands that want to be with a label that believes in rock'n'roll.

MRR: How old are you now, Greg?

Greg: Thirty eight.

MRR: And you'd still call yourself idealistic?

Greg: Oh yeah, it's something you can't get out of your system.

MRR: You've written a lot of tracts in Bomp and other places where you still believe in the possibilities of youth counter-culture effecting change. Actually, this is an aside, but are back issues of Bomp still available?

> **—THERE ARE PEOPLE EVERYWHERE WHO'VE LEARNED THESE LESSONS, AND I THINK WE'RE GETTING BETTER ALL THE TIME AT WHATEVER THIS THING IS, THIS REVOLUTIONARY THING. IT'S ONLY CHANGING PEOPLE. IT'S GETTING PEOPLE TO TAKE RESPONSIBILITY FOR MAINTAINING THE SCENE OR CULTURE OR WHATEVER GIVES THEM SATISFACTION—NOT TAKING IT FOR GRANTED OR LETTING IT BE TAKEN AWAY FROM THEM.—**

Greg: Yes, the later ones, the more substantial ones run around $3. The early ones are really pointless to have unless you're a collector. If people are interested, they should just send in for our mail order list.

MRR: I hope people will do that, to get a historical perspective...

Greg: I think it was the prototype for the kind of magazine that MRR has become, but the type of stuff you're talking about is generations apart.

MRR: We've covered 60's punk in a minor way, but we do refer to it a lot in a minor way as a reference point.

Greg: You do, you have been very supportive. Even though it's not your primary thing, you have reviewers who can evaluate it in its own terms, which I can appreciate.

MRR: And also show an historical connection, which is both good and bad. It's good for people to know roots and go back, but at the same time they become self-conscious and imitative.

Greg: Yeah, that's the pitfall, but I've always believed that without knowing the roots you can't go forward. I don't know why, but it's just been an article of faith for me. You don't have enough information if you're left on your own. There's really no substitute for that naive innocence that kids come along with.

MRR: Do you go out to shows much?

Greg: Very rarely. There isn't really much happening. If there was a club like Gilman St in L.A., I'd hang out there. I like clubs where there's a scene. I don't like clubs where you dress up, park your car, pay $5, stand in line to buy $3 drinks, and hang out with a bunch of idiots watching horrible bands. It just doesn't appeal to me. I don't like most of the bands in Hollywood. It so showbiz, and everybody's trying to get a record deal, and it's not my kind of thing.

MRR: We've been working on a list of all the local punk bands, and have found that there's about 200 of them, which is pretty amazing. Even though there's hardly anywhere for them to play, they're out there.

> **—IF THERE WAS A CLUB LIKE GILMAN ST. IN L.A., I'D HANG OUT THERE. I LIKE CLUBS WHERE THERE'S A SCENE. I DON'T LIKE CLUBS WHERE YOU DRESS UP, PARK YOUR CAR, PAY $5, STAND IN LINE TO BUY $3 DRINKS, AND HANG OUT WITH A BUNCH OF IDIOTS WATCHING HORRIBLE BANDS.—**

Greg: They're everywhere. I was in Holland recently and staying in this tiny little town 50 miles outside of Amsterdam with a population of 1000 people—and there was a punk club there with 5 bands playing. It was great.

MRR: So where does it all go from here, Greg?

Greg: I don't know. I've stepped down from...I've become a 60's kind of guy, I live for the moment. I think it kind of makes sense to do what's right for now and let the future take care of itself. You can get too into trying to force things to happen, and then become unresponsive to changing situations. I spent years trying to force certain scenarios...

MRR: But you were just advocating that before...

Greg: It all depends on how you apply it. You can help a movement happen, but you don't help it happen by visualizing it down to the last detail before it's even started, and then refuse to accept antthing that doesn't conform with that. There's a lot more energy in something that's happening, and you become a part of that and then know when to become assertive and when to go with the flow. So I'm going with the flow now, but I'm not just accepting whatever comes along. It's hard to put into words. This is philosophy now, this is how your mind works, how you make decisions in your life, and I try to hone my instincts so the things I do are right in themselves and that the rest will take care of itself. Twenty years from now there could be some completely incomprehensible type of scene going on, but if it's cool I want to be a part of it. Getting from here to there will take care of itself. Now I'd like to know where you think it's all going.

MRR: I don't know, but I do know I always see warning signs. Having gone through the 60's, I know where some things lead, and that especially applies when money moves into the scene and how cooptation and exploitation takes place, how that affects the labels, the bands, the zines, the clubs, every aspect of independence. So when I see these warning lights

I go crazy. I wish I could say that through MRR we could counteract those things, but we aren't. There were a lot of warning signs about the fascist aspects that would grow in the punk scene a long time ago, and unfortunately most of those things came true. Just because we recognize it, write about it, and try to make people aware doesn't mean we actually have the power to do anything about it.

Greg: That must be very frustrating. You want to believe that if people are shown the choices they can make the right one.

MRR: At the same time though, the punk scene is more real now than it's ever been because it's got all these problems. Rather than being an elitist thing set aside from mainstream society, it's a microcosm of all the problems within mainstream society. It's challenging, and I feed on that. But where it goes, I don't know. I do know that every time I've become really disillusioned about things, something has come along that's really reinspired and reenergized me.

> ***—OUR GENERATION HAS REALLY COPPED OUT, IS OUT THERE MAKING MONEY, BECOMING BOURGEOIS ASSHOLES.—***

Greg: Isn't that what keeps the democratic process alive, by being threatened, by people working out for themselves the moral issues and making the right choices.

MRR: For instance, with this club here it's a whole new ball of wax. There's a lot of attitudes that both bands and people who come here display that really make me want to kill, and yet the process of trying to get people to take responsibility for themselves is a challenge that when it does pay off makes it all worthwhile. A lot of people involved here are great. They're growing, they give a shit, and hopefully this'll be something we can hold up as an example. We can't say "This is how it's gonna be", but what we can say is "Here's something we're trying and it'd be great if people in every community could try it, which would lead to a whole new resurgance. If there's a good club, then the bands form and last.

Greg: I learned that same thing with the cavern. Just having a club creates bands. There were about 100 bands that just came into being to play my club. And they disappeared as soon as the club closed. Don't you think it's important to get people involved in the process of living out the attitudes that are implicit in whatever... you need to work things out in life, and you learn by going through the problems.

MRR: Although it's helpful to deal with it on this scale, but the problems are not insurmountable and people can find out that they can be passionate, they can create, and have victories. That's really important.

Greg: This is what they should be learning in high school—how to run a society. But what about musically, there doesn't seem to be any one direction, even in the hardcore scene—they're doing everything from metal to punk to...

MRR: Well, my musical biases aside, I just want to see it grow qualitatively as well as quantatively. But when the mentality gets stupid...and the style takes precedence over values...We have to keep reiterating the initial values, of why things happened before, how can we prevent that from happening again. What do they have to fight to protect.

> ***--I DON'T KNOW WHAT VALUES THE PEOPLE FROM THE 70'S HAVE BROUGHT INTO BEING. THEY DIDN'T HAVE MUCH TO BEGIN WITH--NO PAST, NO FUTURE, DESTROY. WHOOPEE.--***

Greg: Their right to party.

MRR: My biggest disappointments come when the "older" punks give up the fight, cease tasking responsibility for what they started.

Greg: That was one reason why I had such trouble keeping the magazine going. As a one man job it was impossible, and I couldn't find the people who were willing to put in the work. Guys like us from our generation have help bring a lot into being, but if there were more of us...Our generation has really copped out, is out there making money, becoming bourgeois assholes.

MRR: Same as the '77 punks, who did the very same bullshit.

Greg: In defense of the 60's, I think a lot of people did keep their values. There are institutions coming into being, especially here in northern California, where some kind of a working socialism is visible. I don't know what values the people from the 70's have brought into being. They didn't have much to begin with—no past, no future, destroy. Whoopee.

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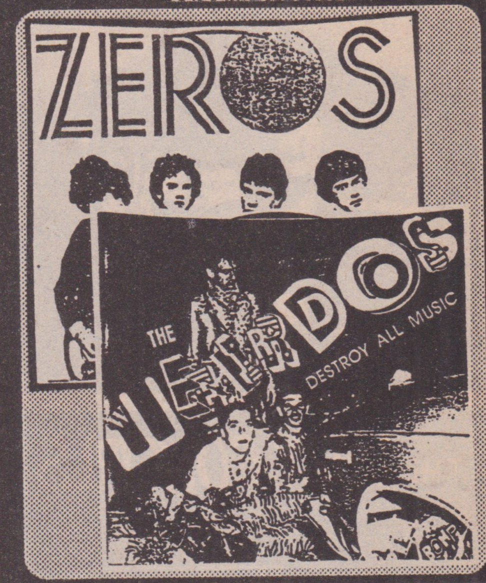

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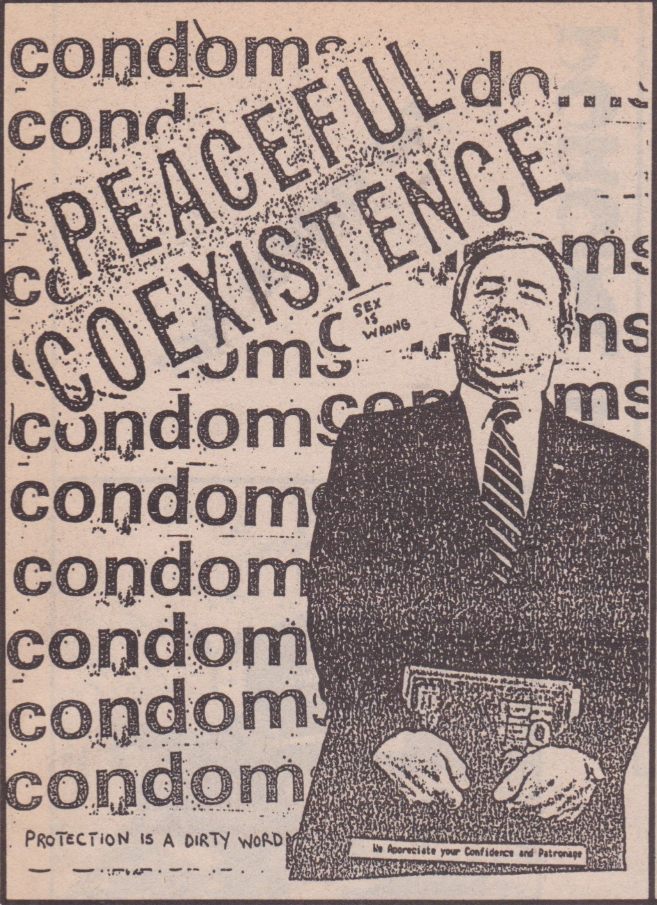
PeRFeRS
Z-NE

The so called PERFERS zine exists for nearly 3 years now and in these time it have been done 7 several issues.In general I do most of the zine sometimes I get help from welcome guest-writers.So you can call it a personal zine, a 21 15 copie piece of paper with from 24 to 44 pages up to now.Next issue should be out some day in summer.The PERFERS is mainly a"music-zine" with interviews,reports,gigs,news,reviews...but I also tra to include personal opinions about this and that (for example I inform about the problems and how to do - how we do the gigs here) Sometimes you also can find some of my special "sick-thoughts-can't-take-it-anymore-what-ever" statements which are hard to understand (for me, too!)well,ok I hope it's enough boring info about the PERFERS zine,no:I forgot the zine is in german,greetings from leutkirch the nice small town in the south-west of germany.RIGHT PLACE TO GIVE A BIG FANX TO ALL THE PEOPLE/BANDS WHO'VE HELPED ME IN DOING THE ZINE! ciao from here,keep your work going! wip

PERFERS -ZINE
WIP WIEDEMANN * SILCHERWEG 4 * 7970 LEUTKIRCH
(WEST - GERMANY)


condoms
PEACEFUL do...
PEACEFUL COEXISTENCE
SEX IS WRONG
PROTECTION IS A DIRTY WORD
We Appreciate your Confidence and Patronage

Peaceful Coexistence. A fanzine, political zine, or any zine, is a hell of a lot of work. When I pick up a completed issue of my zine, I ask myself, "How did it take so long to do this?" But it always manages to take me 2 months longer than expected to put an issue together. This only heightens my respect for those who put together zines that come out on a regular basis, such as MRR. If you think doing a zine is easy, do it! And when I complete an issue, I wonder, "Will people like it? Will they buy it? Will I be able to pay the bills that have come from it?" I only sell my zine for 25 cents, so I have to expect to lose money, but how much will I lose this issue? So you may ask, "If putting out your zine is so troublesome, and you have so much to bitch about, and you lose money, why do you continue to do it?" Well, I'm glad you asked that question. Because a few people enjoy my zine. Yes, a few. How do I know? They tell me so, they write me letters, and some even, yes, gasp, donate money.

In my city, my zine would seemingly appeal to a large and wide variety of folks. Yes, lots buy it out of curiosity, that's fine, but our scene alone numbers 125-150 loose-knit people, maybe even 200. And it seems that they all would climb over one another to support the only zine in this scene. I mean, it's only 25 cents, lots of interesitng reading, what more would you ask? If I was in the position of a zine reader or "punk scenester," rather than a zine editor, I know I'd support the only zine in town. Yet, some of these people who can buy a 12-pack every night and all the dope they want, can't even come up with one thin quarter to help out the "scene." But many do - and that's why I do it.

I enjoy the communication with people. I enjoy meeting people through the mail. I enjoy talking to bands and organizations, and I enjoy expressing myself. These are all things that happen when you do a zine. So that's the story. Specifically, Peaceful Coexistence is about social life, music life, political life, and of course, life life. It is available for 25 cents and 1 stamp (and any other donations you'd like to send) from; Peaceful Coexistence c/o Todd/ 811 Wood Ave/ Rapid City, SD, 57701.

SUBCULTURE

The only thing I have to say
Is that I want to say something
Nothing in particular
But definitely something

I'm really not very good at this type of thing. I've always had kind of a hard time talking about myself or things that I put alot of myself into. Still, I do want people to know that **Subculture** exists...I'd like even more to give people an idea of *why* it exists. So try to bear with me.--*Rick*

I think that if you do something with honesty and without mitigation, you'll end up with something that you yourself feel good about, and something that will inspire honesty in others as well. That's what **Subculture** is for us. We try to empty as much of ourselves onto its pages as we possibly can. This isn't always easy. Saying and doing what you feel isn't exactly something that's encouraged in contemporary American culture...or any other culture for that matter. You've probably noticed.

'Fanzine' probably isn't the right word for this project, but then words like that don't go very far. There are interviews and reviews and things of the fanzine nature, but I really don't feel like a 'fan'. I like to think of **Subculture** as being on a different level; not a political level, a *human* level. I say this because I think that when people put themselves on a political level they tend to put themselves on a pedestal above others. To me, this is the same thing as looking down on someone because of their race or sex. It would be nice to see people start thinking of other people in terms of humanity and not in terms of isms and institutions.

Subculture publishes sporadically, mostly because of the lack of money and labor. I don't know if **Subculture** will ever be a regular publication...to be honest I'm not so hot with deadlines. We'll see.

Distribution around here is mainly mail order, though there are a few places it can be bought from people I trade with (Another area I'm not so hot in.). Post paid prices are: **Subculture** no. 1 (Blood Lake, Diatribe, the Committee Opposed to Militarism and the Draft, 76% Uncertain, etc.) 2 dollars post paid in North America, 4 dollars elsewhere. **Subculture** no. 2 (Beefeater, Dick [ex- Subhumans, now Culture Shock], Final Conflict, etc.) 1dollar and fifty cents post paid in N. America, 3 dollars post paid elsewhere. Both issues are on gloss paper that cost me a lot of money.

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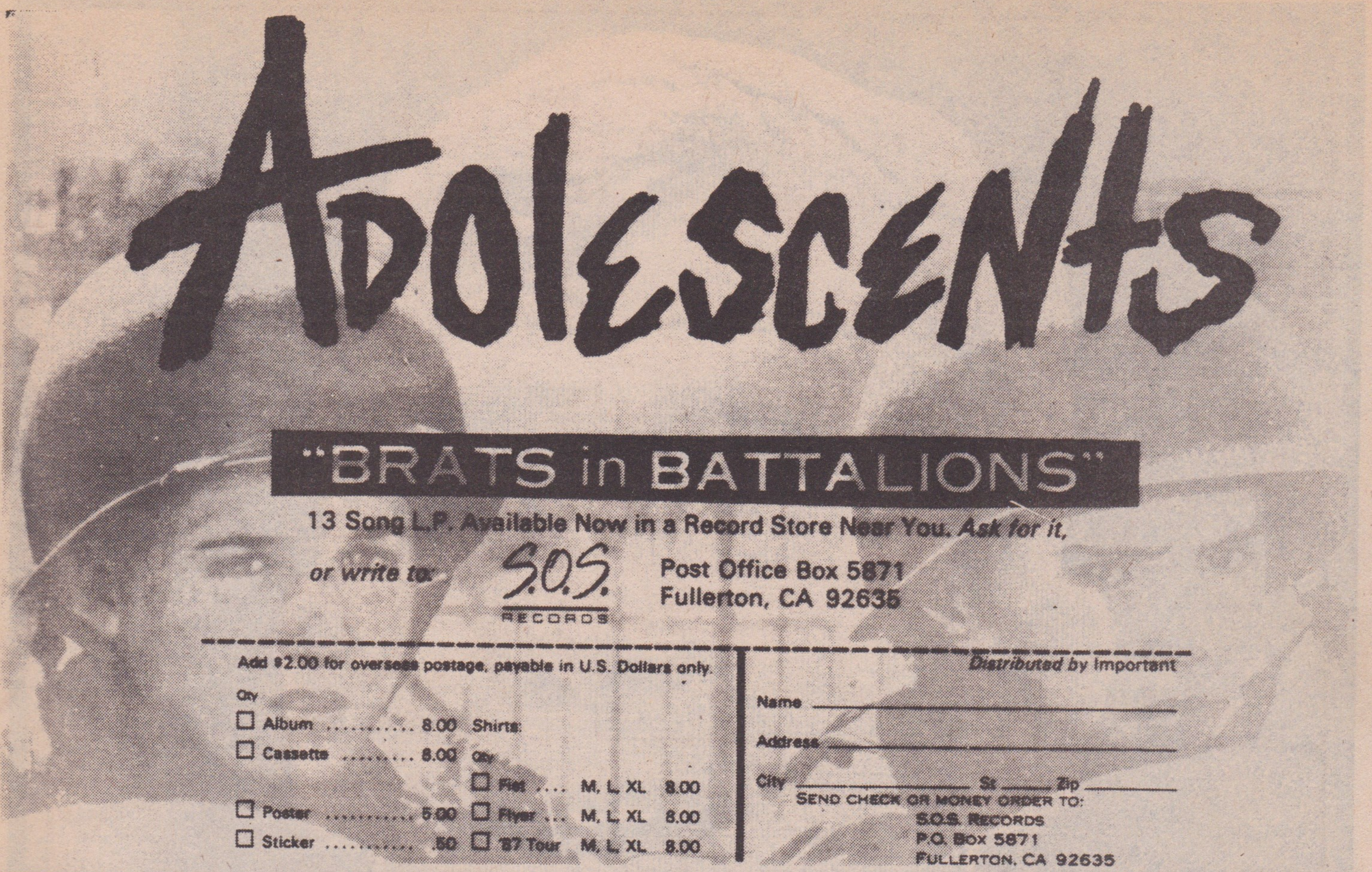

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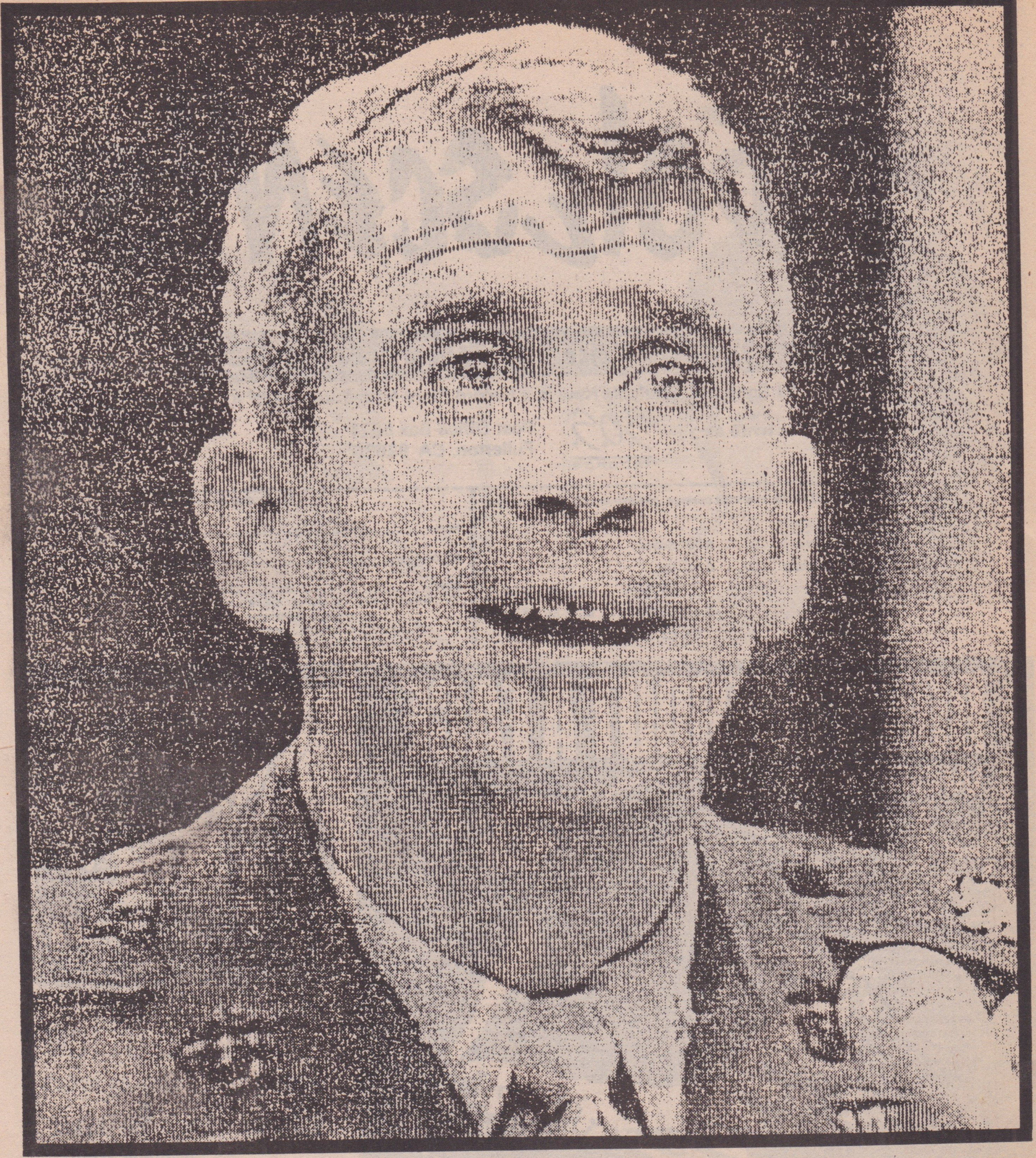
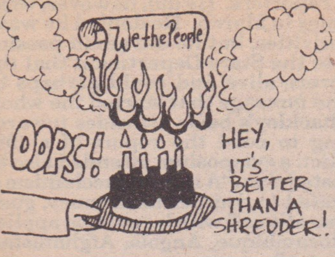


Full Metal Jackoff

The first MRR pin-up. Xerox this and put up everywhere. Original graphic from Village Voice.

HAPPY 200th BIRTHDAY U.S. CONSTITUTION, FROM YOUR FRIENDS IN.....


We the People
OOPS!
HEY, IT'S BETTER THAN A SHREDDER!

The Secret Govt

Recently, our home base station, KPFA in Berkeley, California, ran the following program. The show originally was produced and aired on CBC in Toronto, Canada. The core of the information summarized here has been accumulated by the Christic Institute in Washington, DC, as part of their ongoing watchdog effort and law suit against the "secret government", the shadow government that appears to be running the foreign policy of the United States outside the control of both the people and their elected representatives. For more information on the Christic Institute's work, we strongly suggest you write to them and help financially support their investigations. The organized Right has most of the money and connections these days, and it's rare and wonderful when small voices of reason and sanity dare speak up for all of us. Their address is: Christic Institute / 1324 North Capitol St NW / Washington, DC 20002. Now, on to "The Secret Team".

Q: DID GENERAL SECORD TELL YOU WHEN YOU WERE BUYING THESE ARMS FROM HIM THAT HIS COMPANY WAS GOING TO CHARGE BETWEEN 20% AND 30% MARK-UP ON THE WEAPONS?

A: No, sir.

Q: IN FACT, HE LED YOU TO BELIEVE HE THAT WAS SELLING YOU THESE WEAPONS FOR COST, CORRECT?

A: That was my understanding, my impression.

Recently, the top leader of the Contras came to Washington. Adolfo Calero is a former Coca-Cola bottler turned guerilla, campaigning to overthrow the government of Nicaragua. This week he sat before the television lights and cameras and answered questions from Senators and Congressman as Robert Owen and Richard Secord had before him. There will be new faces before the camera this week, and likely more information confirming that the White House itself was running guns to the Contras against the wishes of Congress. But as the Iran-Contra scandal draws closer to the President, as prosecutors get ready to lay criminal charges, are the investigations really getting to the bottom of the affair? Today, "Sunday Morning" presents one startling perspective on the scandal. It is a perspective that suggests that we've just seen the proverbial tip of the iceberg, that the Iran-Contra scandal is part of an even bigger picture of intrigue going back almost thirty years, that behind the secret activities of Oliver North was a secret team, a small, powerful and highly motivated group of men who, under the banner of patriotism, hijacked America's foreign policy and ran it for extreme right-wing goals and for personal gain. Sunday Morning producer Steve Wattoms presents the bizarre story of the Secret Team.

Many people in Washington are watching these televised hearings, not so much with wonder and amazement at their revelations, but more as a harmless soap opera. Take Jack Terrell, for example. I sat with with him on Wednesday morning as Contra leader Adolfa Calero gave his testimony. Jack Terrell was sometimes laughing, sometimes angry, pointing out to me where Mr. Calero was faking or fudging his answers. Jack Terrell knows the Contras very well. Until about a year ago he was a mercenary, training them to fight against the Sandinista government of Nicaragua. Jack Terrell is no bleeding-heart liberal. He describes his politics as two steps to the right of Attila the Hun. He says there's much more to the Iran-Contra affair than the American public is likely to see on television.

TERRELL: It's not the questions they're asking of the witnesses, it's the questions they're not asking of the witnesses that get into the real meat of the issues. What is the reason why a shadow government and private-sector initiative got involved? Because in the basement of the White House you have people that were contracting people to basically run our foreign policy —retired Air Force and army, military, Marine people, former Generals, former CIA operatives.

On May 30, 1984, a terrorist bomb exploded during a press conference at a contra hideout in La Penca, Nicaragua. Eight people — including a U.S. journalist — were killed. Twenty eight were seriously wounded.

ABC cameraman Tony Avirgan was evacuated to a hospital in the United States, with a gash in his side the size of a tennis ball and covered with shrapnel wounds. After his recovery, Avirgan rejoined his wife Martha Honey, in Costa Rica. Together, they investigated the forces behind the La Penca bombing, and discovered a shadowy network of C.I.A. operatives, contra leaders, Cuban-American terrorists, and right-wing mercenaries.

"By any definition, these Defendants, alleged merchants of drugs and terrorism, represent the very epitome of organized crime, but on a global scale."

Daniel Sheehan
General Counsel, Christic Institute

The resulting lawsuit by the Christic Institute exposes the men behind the contras — men such as **Richard Secord, Theodore Shackley, Albert Hakim, John Singlaub,** and **John Hull,** all specialists in "dirty wars." These men were the "Secret Team" behind the Reagan Administration's illegal deals with Iran and with the contras.

The Institute's charges are currently being heard in a U.S. District Court in Miami, and are contained in a lengthy affidavit filed in the case. The affidavit reveals that the La Penca bombing is merely one incident in a long history of worldwide criminal activity by these defendants, activity that includes thousands of assassinations worldwide, massive drug smuggling and illegal arms shipments.

The Institute has been granted broad legal authority under tough federal anti-crime statutes to subpeona documents and witnesses to prove an "enterprise of racketeering activity" reaching back 25 years. Moreover, the suit implicates high-ranking Reagan Administration officials in illegal actions.

The Christic Institute, free from the political pressures on the Special Prosecutor and Congressional Select Committees, is pursuing the full truth behind the Iran/Contra scandal. This includes criminal activity by the Secret Team in Cuba, Southeast Asia, Vietnam, Chile, Iran, Libya, and currently in Central America.

The Institute's legal, investigative, and public education strategies have five common goals: (1) justice for the La Penca victims; (2) impeachment of culpable government officials; (3) dismantlement of the Secret Team; (4) the end of the contra war; and (5) restore our Constitution by creation of an enlightened United States foreign policy based on law and morality.

To succeed, a national consensus must be forged: A strategic consensus that "dirty wars" must stop. A moral consensus that terror, drug trafficking, and assassination can never serve the cause of democracy.

For a copy of the Christic Institute affidavit outlining the history of the Secret Team, send $10 to Christic Institute.

Now the same names keep popping up.

Some people call them a "shadow government." They call themselves "The Enterprise." Washington lawyer Daniel Sheehan calls them "The Secret Team."

SHEEHAN: The Secret Team is a kabal, or tight-knit enterprise of men, former high-ranking people in the CIA covert operations, weapons experts in the Pentagon and others who have found that they share an ultra-right wing political perspective. Rabid anti-Communist political perspective which they have carried into their public and private lives in a way that they function independent of our government now and will carry out this secret war against socialism anywhere in the world whether or not Congress supports it or whether or not the American people support it. But they have been existing as a group, as an enterprise, now, basically for over twenty-five years, and no one has yet stopped them.

Daniel Sheehan has been invetigating the secret team for the last three years. He is the attorney for a Washington-based public interest group, the Christic Institute. The Iran-Contra affair is being examined by Congress, and soon by a special prosecutor. But it is quite possible that Daniel Sheehan will dig deeper and harder than either of the government inquiries. Sheehan has a first-rate track record. It was the Christic Institute which took on the Karen Silkwood case some years ago and won. It also won a case forcing an environmental clean-up after the Three-Mile Island nuclear accident. And Daniel Sheehan has good contacts from his days with investigative lawyer F. Lee Bailey. Daniel Sheehan has found that probing the Secret Team has eerie parallels with Watergate because already he has been guided, and helped, by high-placed informants.

SHEEHAN: Actually, there are a small handful. Some inside the CIA who have seen this operation functioning now for many years. They have become convinced that it is out of control, that it has actually undertaken to perform assassinations of officials who have undertaken to investigate them. They've undertaken assassinations of American citizens who have come to learn about that, and who are attempting to expose them. This is what bothers a number of the people who are so-called "deep throats." There's a dozen people who most folks would assume would never talk about this stuff. But they've seen it happen, they've concluded that it's out of control, that it's got to be stopped. They've been trying to figure out how to do it without, what in their view, without damaging the national security apparatus. That's their objective. And they know, if they don't come forward, that there's a danger that the whole national security apparatus is going to be wrecked by this type of scandal.

The Christic Institute's allegations against the Secret Team are contained in a 45-page affidavit. When I read it, my jaw hit my chest. Bits and pieces of information about members of this shadowy group have filtered out in America's major dailies and investigatve journals. But the Christic Institute seems to have put it all together. The broad spread of the story is breath-taking. Daniel Sheehan is basically arguing that America's foreign policy has, for the last quarter of a century, been effectively run by ultra-right wing men inside and outside the Central Intelligence Agency, together with a hired army of gun-runners, drug-dealers and hired assassins. When he began his investigation three years ago, Daniel Sheehan had no idea he would unravel a story of such immense proportions. It all began because, in May 1984, one of the Contra leaders held a press conference inside Nicaragua. Tony Avirgan was one of the journalists who trecked through the jungle to get to that press conference. He was filming it for ABC news. Not long after the Contra leader began to speak, a bomb went off.

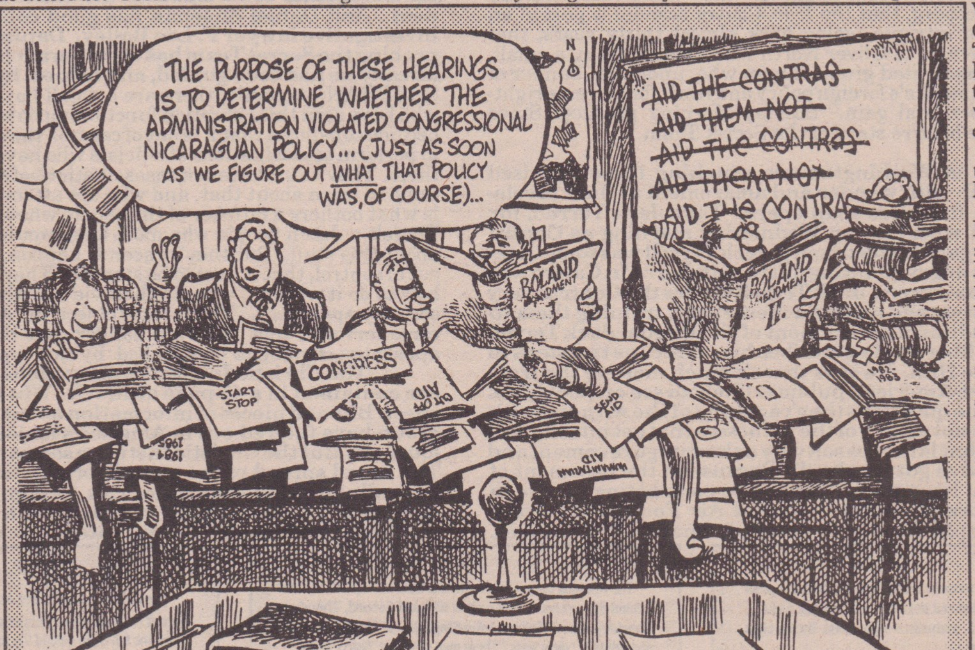
AVIRGAN: I remember seeing, uh, a very bright blue flash, uh, hearing a sort of a moderate pop, and then I remember having an echo in my ears that went on for quite some time, that sounded like the echo of the single clang of a bell. I felt that my hair and skin were burning. I tried to make my way to the door, which, the moonlight coming in from the door was the only light, and the floor was slippery with blood and parts of peoples' bodies, and it was just absolutely horrible groping through that darkness and the smell of burning flesh.

Tony Avirgan survived, but eight people were killed that night. American reporter Linda Frazier was one of them. The bomb blew both her legs off, and she died in the dug-out canoe which was slowly taking her to the nearest town, and the nearest hospital. Tony Avegon, maybe to avenge the deaths of his colleagues, decided he had to find out who was responsible for the atrocity. Daniel Sheehan, at the Christic Institute in Washington, took the case on. At first, the law suit was considered frivolous, a light-weight challenge. In January this year, it became a heavy hitter, because a U.S. District Court, under the Racketeering Act, gave Daniel Sheehan subpeona powers, almost like a mini Grand Jury. A few weeks ago, Daniel Sheehan began taking depositions in San Jose, Costa Rica. One of the first to give testimony was the Contra leader whose press conference was bombed in 1984, Eden Pastora. Since that bombing, he's gone back to being a small businessman. Tony Avirgan, and his wife Martha Honey, found that Eden Pastora's statements confirmed their suspicions about who was behind the bombing.

HONEY: For the first time, he came out, absolutely crystal-clear, that he's totally convinced it was done by a combination of CIA and N.S.C. people, including Oliver North, McFarlane, and he even said, when we said "Who do you think was ultimately responsible?", and he thought and thought, and he finally said, "George Bush."

Eden Pastora believes he became a target because he refused to go along with the CIA's plans, he wouldn't do what he was told. Three months before the bombing, he'd gone to Washington and had some very tense meetings with high officials.

PASTORA: We went to speak to Oliver North, McFarlane, and other functionaries of the National Security Council. It was very interesting. I think it was there that my death sentence was signed, when McFarlane knew we weren't going to be easy to reign in. It was in the White House. McFarlane had an imperial attitude. I felt that I was talking with the representative of an Empire. Later we were told that Oliver North had said they were sick and tired of us, annoyed with us, and we know what Empires do with annoying people.



Lawyer Daniel Sheehan started with a simple question: "Who bombed Eden Pastora's press conference?," and three years later he ended up with a lawsuit against almost the entire Secret Team. There are twenty-nine names on the cover of the complaint. Daniel Sheehan went through some of the names with me, and their alleged crimes.

SHEEHAN: Amac Galil is an anti-Kadaffi Libyan terrorist. He's a professional assassin, that not only blew up all the journalists at La Penca, but is known for working with the Secret Police in Chile assassinating opponents to that regime.

John Hull is the millionaire American rancher who, for some twenty-five years, has lived in Costa Rica having a huge ranch of some eight thousand acres. He's the power in northern Costa Rica, he was the main liason from the CIA to the Contra forces on the Southern front.

John Singlaub, Ronald Joseph Martin, Sr., James McCoy, are the individuals who are engaged in the direct provision of arms to the Contras, these are gun-runners and smugglers. John Singlaub, more important than the rest of them, is also the president of the World Anti-Communist League.

Thomas Posey, Rafael Chichi Quintero. Quintero is a man of many hats. He's primarily a professional assassin. He may be the actual main assassin for the Secret Team that runs the teams of assassins.

Thomas Clines, Theodore Shackley. Thomas Clines is the Deputy, actually, to Theodore Shackley. Theodore Shackley is the man, the Major. He is the man who runs the Secret Team in the field. He is the man in the shadows, Theodore Shackley.

Is Shackley involved at all, in your view, in the present Contragate scandal?

SHEEHAN: Well actually, in the complaint, he is set forth as the major ramrod of the whole operation. He is the boss of this criminal syndicate, that actually coordinates the gun-running, the purchasing of all these materials. He has kept himself in the shadows, but the fact of the matter is that he will be revealed as having been the major boss running Clines and Secord. He's run them for many, many years. These guys don't have the wherewithall to run an operation, basically, without the genius of Theodore Shackley.

Theodore Shackley was once the CIA's head of covert operations, and he doesn't talk to reporters. He did, however, write a short letter to the New York Times in March. He denied he was a participant in the Iran-Contra activities, but he did admit passing on, in 1984, a message from Iran to the State Department that the American hostages in Lebanon were alive and could perhaps be ransomed for money. This was the message that started the whole Iran-Contra affair. As for Mr. Shackley's basic attitudes towards covert operations, it's interesting to read the report of a 1984 symposium on low-intensity conflict, a symposium attended also by Oliver North. Mr. Shackley suggested that, "A special mechanism of government be established dedicated to counter-insurgency, guerrila warfare, and anti-terrorist operations," which could be applied to "apparent opportunities in Mozambique, Angola, Afghanistan, Ethiopia, El Salvador and Nicaragua."

In the last several weeks of Congressional testimony on the Iran-Contra affair, Theodore Shackley has been directly linked to people, and companies, who helped sell arms to Iran and to the Contras. One man who has watched that part of the hearings with special interest is a man who spent twenty-five years in the CIA, a man who worked for Theodore Shackley in Viet Nam. His name is Ralph McGeehy.

MCGEEHY: Physically, I suppose he's close to six feet tall, sandy hair, sort of a medium build, glasses. A very pasty, pale individual. I think it was in part because of the tremendously long hours he worked, an awful lot of time in the offices, he never got out in the sun. I feel he's a very cold individual. His one interest in life is what is good for Ted Shackley.

Ralph McGeehy says in those Viet Nam days, he and Theodore Shackley, and the other CIA men, were brainwashed, and dangerous, zealots.

MCGEEHY: The world was presented in direct black and whites, that we're the good guys and they're the bad guys, and we have to do everything possible to destroy the bad guys who were destroying religion, democracy, justice, liberty and freedom around the world, and therefore, anything we do is justifiable, be it working with assassination squads in Viet Nam, lying to Congress, sending "watch lists," virtual lists for death squads to the people we worked with in other countries, anything...

You did those things?

MCGEEHY: Oh yeah.

You did?

MCGEEHY: Yeah. I supervised, in Viet Nam, the "preventual reconnaissance" units, which were assassination teams.

When he speaks in public about the Secret Team, lawyer Daniel Sheehan doesn't pull any punches. He labels them "merchants of terrorism," organized criminals on a scale larger than life, dealing wholesale in narcotic drugs, illegal weapons and violence. Mr. Sheehan says senior members of America's intelligence establishment agree with him, because early on in his investigation, one of them came to him to pinpoint the guiding members of the Secret Team.

SHEEHAN: We had a fortuitous visit from a former military intelligence agent, who came to us and he said "Don't you realize who the people are that you're dealing with here?" But we didn't know whether to pretend to be very knowledgeable, and therefore very stupid, or to say, like we always do, "No, we don't know much more than the American people know. What's the facts?" And he said, "I will tell you who they are, and when you undertake your investigation, you will discover what they are. The people you want," he said, "are Theodore Shackley, Thomas Clines, Richard Secord, Albert Hakim, Rafael Chichi Quintero, and a man by the name of Eric Von Marbod. What you have here, is an ongoing criminal enterprise which has gone on since 1960."

The Secret Team was born at the time of Cuba, when Americans woke up to find that a Marxist government had sprung up on their doorstep. Washington's response was the failed invasion of the Bay of Pigs, and "shooter teams", making murderous attempts to get rid of Fidel Castro. In his speeches and interviews, lawyer Daniel Sheehan's long list of allegations against the Secret Team tracks a quarter of a century of murder and mayhem. But it begins here, with Castro's Cuba. Sheehan's fellow investigator is a Jesuit priest, Bill Davis.

DAVIS: Theodore Shackley and Thomas Clines, who at that time were in the CIA, began to set up programs that would harass Fidel Castro. In the process, they accepted certain criminal activities, even setting up an assassination team.

SHEEHAN: This particular group had the extraordinary authority, given to them by this Secret Group of National Security Council people, headed up by the Vice President of the United States, to carry out the slaughter, murder, of the political leadership of the Cuban government.

DAVIS: Their program, which was known as "Operation Mongoose," run out of southern Florida, was eventually shut down because they were found to be bringing drugs back in. But rather than being prosecuted, some of these folks were simply shifted to other parts of the world, and specifically with Shackley and Clines, they went to Laos.

SHEEHAN: By 1966, Theodore Shackley and Tom Clines were peculiarly supplying air power to a man by the name of Vang Pao, a major opium trafficker in Laos, who was engaged in a three-way war with two other men for control of the opium trade in Laos. Tom Clines supervised the air war, gave air power to Vang Pao. They actually figured out a way of dropping bombs on these drug dealers, for Vang Pao. The man who ran the air operation for Vang Pao, under Tom Clines, was a young Major in the Air Force by the name of Richard Secord.

DAVIS: All of Vang Pao's rivals got assassinated, their rival gangs got put down, and the opium trade was more or less monopolized. Then some of the profits from that opium trade were used to set up assassination teams and to do assassination training in Laos, of the Meo tribesmen, the Hmong tribesmen. They were trained in assassination techniques, again of course, with the rationale that we are stopping the communists, the Pathet Lao.

SHEEHAN: Well, the next step was actually a more expansive operation outside of Laos. They established a thing called MAG V SOG, or the Special Operations Group which was set up in Vien Tien, Laos, and this was under the supervision of General John K. Singlaub. But in fact, Theodore Shackley and Clines ran the operation, and they expanded the secret assassination operation, the secret war that had been in Laos, into Thailand and Cambodia. That went from 1966 to 1968.

In the end of December, 1968, a young Marine Corps recent graduate of the Naval Academy, joined the Special Operation Group in Vien Tien, a man by the name of Oliver North. In 1969, Theodore Shackley was transfered to become the Chief of Station in Viet Nam. They established the now-infamous Phoenix Program. They carried out the political assassination of some additional sixty thousand, non-combatant civilians .

DAVIS: The next step for some of these people, briefly, they came back to the United States in 1972 and 1973 to be head of Western Hemispheric affairs and of course that was during the time when there was a program to stop Allende in Chile. In 1975, these folks then went to Iran. That's why this new escapade in Iran, of selling arms and so on, did not simply start with some of our people dropping in out of the blue, with their cake and their bible. They went back to part of an infra-structure that they were well aware of because it had been set up some years before.

SHEEHAN: The man who was the director of their operations in Iran was a man by the name of Edwin P. Wilson. His assistant was Frank Terpel. These people carried out the assassination of many opponents of the Shah of Iran between 1976 and 1978. That operation generated a peculiar resistance on the part of the Central Intelligence Agency that had not authorized it, was not supervising it, and they began to dismiss people from the CIA who were in covert operations. You recall that history with President Carter moving the people out of the covert ops in CIA. They began to put pressure on Theodore Shackley to get him to stop some of his operations. The fact is that they did not stop him; that what he did was he formed a private company, in which he joined his partners with Edwin Wilson, Richard Secord and Eric Von Marbod. They formed a company originally known as the International Research and Trade Corporation, which later became EATSCO, the Egyptian-American Transport and Service Company. This Company, through the good offices of Eric Von Marbod, who had been the Assistant Secretary of Defense, filtered to that Company all of the contracts to ship all of the weapons to Egypt in the Camp David accords.

DAVIS: With millions of dollars being raked off in a variety of ways, and the most common way was that they would buy materials from the Pentagon at their original cost and then sell them abroad at replacement cost.

The Defendants: The Dirty Dozen and More . . .

Major General John Singlaub (Ret.): Openly the contra's chief fundraiser. Extreme rightist, head of the World Anti-Communist League (WACL). In late 1960's, worked with Secord, Shackley, and Clines as Commander of Special Operations Group that conducted political assassinations in Southeast Asia.

Thomas Clines: Major contra arms supplier. Former CIA official who served with Shackley during Cuba and Laos operations. Was Edwin Wilson's CIA case officer. In 1984, as head of EATSCO, pleaded guilty to filing false invoices in scheme to overcharge the Pentagon.

Albert Hakim: Iranian-born U.S. citizen. Arms dealer and consultant to EATSCO. Partner with Secord in Stanford Technology, a broker in weapons sold to Iran and the contras.

Maj. Gen. Richard Secord (Ret.): Key figure behind secret Iran and contra operations. Flew missions under Singlaub during CIA's covert air war in Laos in 1960's. Embezzled millions of dollars as a top Pentagon official overseeing Middle East arms sales in late 1970's. Partner with Shackley, Clines, Hakim, and convicted terrorist supplier Edwin Wilson in EATSCO, Egyptian Air Transport and Service Corporation, an arms sales company. Photo: U.S. Air Force

Robert Owen: Private liaison for Oliver North to the contra resupply network. Helped plan assassination attempt against Eden Pastora. While running guns to the contras, he received a $50,000 State Department grant to distribute "humanitarian" aid to the contras.

Theodore Shackley: Key supplier of weapons to Nicaraguan dictator Somoza after U.S. aid cut-off in late 1978. Since 1961, directed CIA's secret wars and assassination programs against Cuba, Laos, Vietnam, Chile, and Iran. Former CIA Deputy Director of covert operations worldwide under George Bush.

John Hull: U.S. and Costa Rican citizen. Central figure in plots to kill Pastora. CIA contract operative. Manages contra training base and airstrip in northern Costa Rica, a transfer point for weapons and cocaine smuggled between the U.S. and Central America. Photo: Julio E. Lainez

Adolfo Calero: Nicaraguan. Head of the FDN, the largest contra grouping. Helped created illegal arms pipeline to John Hull's Costa Rican ranch. Helped plan La Penca bombing and assassination attempt against Pastora. Frequent guest of President Reagan.

Tom Posey: Director of ultra-right, Alabama-based organization named Civilian Military Assistance (now Civilian Materiel Assistance), a group that openly recruits mercenaries and ships weapons and explosives to the contras. Helped plan assassination attempt on Pastora.

Rafael "Chi Chi" Quintero: Supply officer for weapons provided to the contras by La Penca defendants working with Shackley, Clines, Secord, and Hakim. Professional right-wing assassin and member of original "Shooter Team" to assassinate Fidel Castro. Helped coordinate contra resupply flights to Nicaragua.

Pablo Escobar: Colombian drug lord. Major source of cocaine shipped through John Hull's ranch. Sponsored a $1 million contract on the life of former U.S. Ambassador to Colombia, Lewis Tambs. Photo: El Tiempo/Sigma

SHEEHAN: You purchase an F-14, for example, from the United States Pentagon for $20 million dollars. But you could sell it to one of the oil-rich countries, Saudi Arabia or other places, for $30 million dollars, its "replacement" value. And then all they had to do was give the $20 million dollars of the original manufacture cost back to the Pentagon, they were satisfied. And it was this incredible source of $10 million dollars per plane of excess black funds, that they could use for a secret black operation. They made millions of dollars on that and used that EATSCO operation as a front for smuggling weapons, for example, to Samoza in Nicaragua. And even when Samoza fled, in July 1979, and went to a place called North Key in the Bahamas, Shackley and Clines sent their people to visit with him again, and re-establish the contract, now to continue to sell them the military equipment in their new incarnation as the Contras.

Chichi Quintero was the supply officer, Shackley, Clines, Secord and Hakim supplied the weapons to the Contras. This phase went from July 1979 all the way to June 1981. In June 1981, of course, is when Ronald Reagan authorized the Central Intelligence Agency, under his new Administration, to fund and support the Contras directly. That went on from June 1981 all the way to the end of 1983, when they were caught mining the harbors. In fact, it was Theodore Shackley's operation to mine the harbors, physically, in Nicaragua, and there's a Seal Team Six that he runs, a secret covert operation, of assassins, actually. They mine the harbors. When the CIA was ordered to get out of the operation, the CIA, Bill Casey, simply went back to Shackley and Clines and the Secret Team, and said, "Look, you used to supply the Contras before we came in, just continue doing it again." And they did. And the Secret Team, along with Oliver North and Rob Owen, continued to supply the military equipment, weapons, etc., for the Contras.

And so they would move the planes and the military equipment down through La Pongo, into the Costa Rican ranch, and load up with 600 thousand pound loads of cocaine, and fly back into the United States, coming right back up the same channels that they had cleared through the radar, to allow them to bring these guns to those who were the "moral equivalent of our founding fathers".

DAVIS: These folks are on a very heady trip because they see themselves as the saviors of Western Civilization, and of course, when patriotism and profit mix, that's a very heady combination indeed. What we feel has been going on was that the privatization, the gradual privatization of U.S. foreign policy, to the point where now it has become a major criminal enterprise.

This avalanche of facts and allegations is a stunning indictment of the Secret Team and the politicians who either condoned it, or let it run amok. But, is it just too good of a story to be true, too cut and dried, too neat? Daniel Sheehan is used to people being almost overwhelmed by the story of America's "Shadow Government."

SHEEHAN: The fact is that 75% of this is a matter of public record. There are hearings that have been held by Congress. Once you talk to people that work for Congressional subcommittees that have looked into this, that have done confidential investigations to ascertain what is going on, there is documented evidence of about 75% of these types of operations. The remainder of them, we have direct eye-witnesses to some of them, who participated, who are attempting to obtain immunity now.

But why would you believe this information, since we all know, in this business information is generally dis-information?

SHEEHAN: Well, the fact of the matter is, the information we've gotten, we've had to undertake to confirm it, we've had to go to other sources, and we've gone to some of the individuals themselves, who are astonished that we know the information. For example, in finding out who some of the pilots were who were flying the narcotics and the weapons, when we've confronted them, they've said "How in the world did you know who I was?"

Daniel Sheehan talks of the "dark history" of the Secret Team. In recent times there has been one dark incident that has been explained—Watergate—and one very dark incident that hasn't—the assassination of President Kennedy. When he speaks in public, Daniel Sheehan sometimes gets asked if there is anything to link these haunting events with the Secret Team.

SHEEHAN: Let me give you one very special example of an issue that arose during the Watergate investigation. You all remember that very extraordinary conversation of March 21st, where President Nixon was discussing the Watergate investigation with John Dean. Nixon said to John Dean, "John, I want you to go to the CIA and have them tell the FBI to get out of this investigation." John Dean said "Mr. President, what am

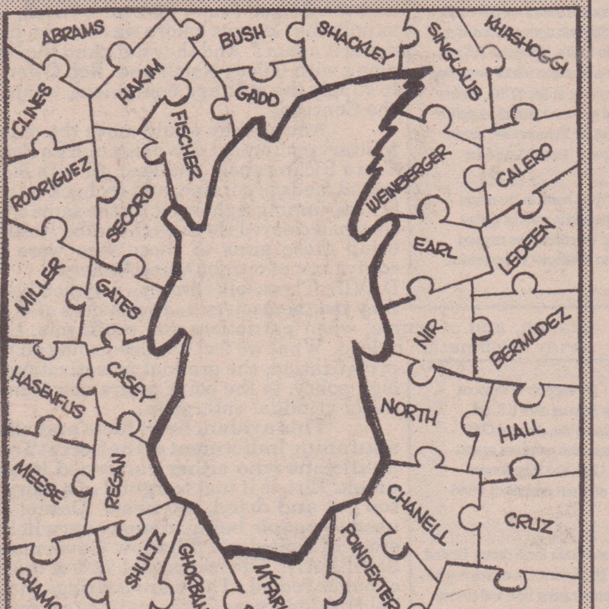
I going to tell them?," and he said "Tell them, all the Mexican stuff will come out."

John Dean didn't know what that meant. He later was asked what that meant, and they asked this question of a number of people during the Watergate hearing. One of the people they asked this question of was Mr. Halderman. They said "Mr. Halderman, what was it that Mr. Nixon was talking about when he said that 'all the Mexican stuff would come out'?", and Mr. Halderman said "Oh, they were talking about the assassination of President John Kennedy." At which point, everyone looked at each other in the room and said "What the hell was that?" and went on to another subject.

One inquiry into the Kennedy assassination concluded that there was some evidence to suspect a conspiracy group of organized crime and Cubans, but it didn't say that these were the same Cubans the Secret Team had used as a "shooter team" against Castro a few years before. So much for the past. What about the future?

Former CIA Agent Ralph McGeehy believes the Secret Team is alive and well and heading for a new sphere of operations—the Philippines.

MCGEEHY: Yes, very definitely. You already have Singlaub out there with private offices, working for the World Anti-Communist League. You have the Reagan Administration approving in a Presidential finding, $11 million dollars I believe, for CIA operations. You have, for the last couple of years, the alerts going out to the U.S. media of the dangers to our bases in the Philippines because of the successes of the New People's Army. Now you have occurring in the Philippines the death squads, they are receiving virtually official sanction. I think President Aquino has given one of the groups official sanction. All of this reinvigorates, or re-energizes, re-groups, the Secret Team back into their positions of either private or governmental roles.



Only one missing piece.

Then there's the question, does the United States have a legitimate intelligence service anymore, or does it just have a Secret Team of Cowboys and "Rambos"? who answer only to themselves and justify their actions by invoking the magic word of "patriotism"? This is a question which really bothers another former CIA man, Senior Analyst David McMichael.

MCMICHAEL: Well, the whole notion of who is a patriot is a very vexed one. We find that Dr. Johnson's famous phrase "Patriotism is the last resort of the scoundrel," in the case of this Contra affair, Oliver North has made it the first resort. This gets down to the heart of the question in the national interest—who defines the "national interest", what is the "national interest?" In the case of Nicaragua, for example, what pledges are guarantees against the creation of Soviet bases in Central America and so forth, that one needs to get from a country like Nicaragua? I personally believe that these guarantees are easily achieved, there's no real problem with it.

We then take a look at the means employed to pursue the national interest, and in the case of Nicaragua, no reasonable person can argue that the employment of state terror, atrocity, murder, piracy, arson, all of these things which have occurred, none of these are at all necessary. The national interest of the United States can best be served by adherence to international law, and for that matter, by obeying our own domestic laws.

In the Congressional hearings, Richard Secord said that the Christic Institute lawsuit, which names him as one of the 29 defendants, was the most outrageous fairy-tale he had ever read. Robert Owen, on the last day of his testimony, condemned it as scurrilous. To Daniel Sheehan, this simply means that his quarry is on the run, and running scared, and he intends to chase them with all the power his federal subpeona will give him. The leaders of the Secret Team are on a crusade against Communism. Daniel Sheehan is on a crusade too, to open up the history of the Secret Team, to root it out, destroy it, and put control of national security back into the hands of elected officials. His stickers and his buttons say "Save the Constitution, Stop the Secret Team," and he's serious.

SHEEHAN: The fact of the matter is, that because of this Secret Team, which has been functioning in the bowels of our government for twenty-five years, the United States has not been humiliated, we have been blackmailed. And who is it that doesn't know what we have been doing? Is it the Russians? Do you think it's the Cubans? Is it the Nicaraguans? It is you, and it is me.

What is crucial in all of this is whether the Congress of the United States is willing to really get to the bottom of the "secret government", the small group of government officials who, with President Reagan's blessings (he still has yet to condemn any of their actions) have conspired with current and ex-C.I.A. officers, ex-military personnel, right wing Cuban exiles and drug smugglers, and "ultra patriotic" fanatics who are really calling the shots. The fact is, the Constitution is being systematically violated by those who are sworn to uphold it, and their cohorts—all in the name of fighting for what America stands for. If these people are allowed to continue their activities, and only a few of them get their wrists slapped, then, in effect, there will have been a coup d'etat within the United States, and Congress will have been a party to that subversion. Like it or not, a military dictatorship (see article from the San Jose Mercury News below) was even part of this conspiracy, along with assassinations, drug smuggling, and countless other illegal activities, all done with the knowledge of the highest officials in the country. Can it happen here?

North and the 'secret government'

Martial law plan among work of Reagan advisers

By Alfonso Chardy
Mercury News Washington Bureau

WASHINGTON — Marine Lt. Col. Oliver North helped draft a plan in 1984 to impose martial law in the United States in event of an emergency, inspiring a sharp protest by then-Attorney General William French Smith, according to government officials.

The secret plan called for suspension of the Constitution, turning control of the government over to the Federal Emergency Management Agency, appointment of military commanders to run state and local governments and the declaration of martial law in the event of such a crisis as nuclear war, violent and widespread internal dissent or national opposition to a U.S. military invasion abroad.

North's involvement in a proposal to radically alter American government by executive order in a time of crisis is evidence that he was involved in a wide range of secret activities, foreign and domestic, far beyond the Iran-Contra affair, according to officials.

The chief counsel of the Senate Iran-Contra committee has declared in an unreleased memo that North was at the center of what amounted to a "secret government within a government."

'Emergency czar'

North helped draft the plan to impose martial law while serving as the National Security Council's liaison to the Federal Emergency Management Agency, an executive agency with responsibility for the government's management of national crises.

Alarmed at the plan, Smith dispatched a letter to Robert McFarlane, North's National Security Council boss at the time. The Aug. 2, 1984, letter expressed fear that the Federal Emergency Management Agency was establishing itself as an "emergency czar."

The contingency plan was being written as part of an executive order or legislative package that Reagan would sign and hold within the National Security Council until such time as a severe crisis arose, an administration official said. It is not known whether Reagan signed the plan.

Investigators now believe that from 1983 to 1986, North's office in the Old Executive Office Building adjacent to the White House was the heart of an informal secret structure involved in far more than the sale of arms to Iran and the funding of the undercover war in Nicaragua.

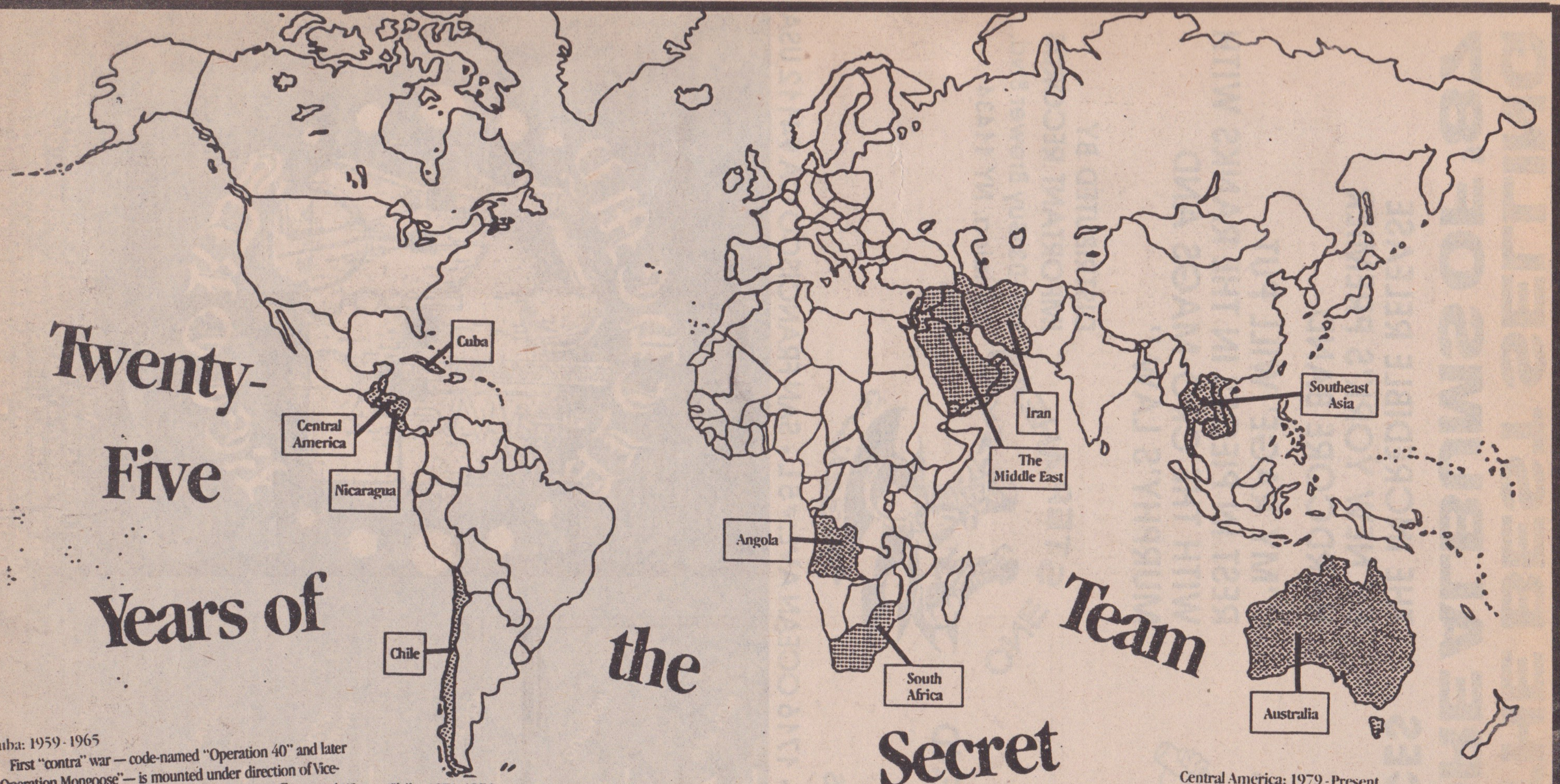
North's influence within the secret structure was so great, the sources said, that he was able to have the orbits of sophisticated surveillance satellites altered to follow Soviet ships around the world, call for the launching of high-flying spy aircraft on secret missions over Cuba and Nicaragua and become involved in sensitive domestic activities.

'Secret government'

Some of Reagan's closest friends and advisers, including former national security adviser William Clark, the late CIA Director William Casey and Attorney General Edwin Meese, were part of that informal secret structure, according to several congressional investigators and government officials.

Congressional investigators and the current and former officials consulted for this article — members of the CIA, State Department and Pentagon — said they do not have a full record, from beginning to end, of the "secret government."

Twenty-Five Years of the Secret Team



Cuba: 1959 - 1965

First "contra" war — code-named "Operation 40" and later "Operation Mongoose"— is mounted under direction of Vice-President Nixon. Nixon and Mafia "Don" Santo Trafficante set up private "sub-operation" to assassinate Cuba's revolutionary leaders. Members of "Shooter Team" include Rafael Quintero, Felix Rodriguez, Luis Posada, and future Watergate burglars. Operation is supervised by Shackley and Clines.

Southeast Asia: 1965 - 1975

Shackley, Clines, Secord and Singlaub direct the CIA's secret wars. In Laos, Shackley and Clines back Vang Pao, a major opium trafficker. Drug money used to train indigenous Hmong tribesmen in guerilla warfare, including political assassination. 100,000 non-combatant "communist sympathizers" are assassinated in Laos, Cambodia, and Thailand. Shackley and Clines direct the Phoenix Project in South Vietnam in 1974-5, a program that killed some 60,000 Vietnamese civilians. Operation is financed by Vang Pao heroin sold in the U.S. by Mafia "Don" Santo Trafficante.

Chile: 1971 - 1973

Shackley and Clines direct the CIA's "Track II" strategy, supervising the 1973 overthrow of Salvador Allende's democratically-elected government. Later, in 1984, Secret Team members recruit right-wing terrorist Amac Galil from Chilean military police to execute the La Penca bombing.

Iran: 1976 - 1979

After Vietnam, Shackley's Secret Team — including Edwin Wilson — move to Tehran to conduct private, non-CIA activities to help the Shah's dreaded secret police identify and assassinate opponents of the regime.

The Middle East: 1976 - Present

In the late-1970s, then-Assistant Secretary of Defense Richard Secord supervised the sale of U.S. weapons to Middle Eastern nations. Using middleman Albert Hakim, Secord buys U.S. weapons at the low manufacturer's cost and sells them to countries at the much higher replacement cost, illegally depositing the extra profits into private Secret Team bank accounts. The same practice is used by Secord and North during Reagan's arms sales to Iran.

Australia: 1970s - 1980

Vang Pao opium funds from Southeast Asia and illegal weapons profits from the Middle East are secretly deposited into bank accounts at the Nugen Hand bank in Australia. Shackley and Secret Team members are implicated in destabilizing the Australian Labour government in 1975.

Nicaragua: 1978 - Present

Shackley and members of Secret Team arm dictator Anastasio Somoza after President Carter and Congress ban such aid. After Somoza's overthrow, members of this team arm and advise the dictator's ex-National Guardsmen until the CIA takes over running the contra war against the Sandinista government. When Congress cuts off CIA contra aid in 1984, Lt. Col. Oliver North, **under the direction of Reagan, Bush, Meese, and Casey,** reaches out to the Secret Team to illegally recommence funding and resupplying the contras.

Central America: 1979 - Present

Secord, Hakim, Quintero, Singlaub, Owen, Hull and others use Central American countries as logistical rearguards to support the contra war. Major contra supply bases include Aguacate airport in Honduras; Illopango air force base in El Salvador; Puerto Barrios in Guatemala; and a large dirt airstrip and private ranches in northern Costa Rica.

South Africa: 1983 - Present

Former CIA Director William Casey reportedly arranges deal for South Africa to fly weapons to the contras. Safair Freighters, a South Africa cargo company, provided planes to Southern Air Transport, a company used by the Secret Team to ferry arms to the contras.

Angola: 1984 - Present

In return for the South Africans providing assistance to the Nicaraguan contras, CIA Director Casey asked Saudi Arabian King Fahd to provide aid to the South African-backed UNITA rebels fighting the Angolan government. Iranian arms profits may also have been diverted to UNITA.

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MLP 33148	STAIN "I KNOW THE SCAM"
MINI 02	STEPPES
MLP 33158	SACRED ORDER "E TICKET"
BLT #2	WHITE FLAG "FEEDING FRENZY" LIVE
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MLP 33137	W.G.P. #2 PARTYANIMAL 41 BANDS
MLP 33145	W.G.P. #3 WE GOT PARTY 40 BANDS

SUMMER OF '87 CATALOG

SS7EP 200	AGRESSION "LIVE"
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SS7EP 146	FLOWER LEPERDS
SS7EP 202	FIRST OFFENSE
SS7EP 136	FALSE CONFESSION
SS7EP 204	GRIM "GRIM"
SS7EP 208	HAIR THEATER
SS7EP209	HABEAS CORPUS "VISION"
SS7EP 206	IDENTITTY CRISIS "TIED TO THE TRACKS"
SS7EP 203	INSTIGATORS "LIVE IMPORT"
SS7EP 209	ILL REPUTE "OXNARD LAND OF NO TOILETS"
SS7EP 140	ILL REPUTE "HOLLOWEEN LIVE"
SS7EP 150	INSOLENTS "SPOUT OFF"
SS7EP 214	MENTORS "LIVE IN FRISCO"
SS7EP 151	NO FX "FIRST EP"
SS7EP 201	NO FX "SO WHAT IF WERE ON MYSTIC"
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SS7EP 137	RKL "IT'S ABEAUTIFULL FEELING"
SS7EP 207	SOCIAL SPIT "PSYCHO WARD"
SS7EP 211	STAIN "LIVE"
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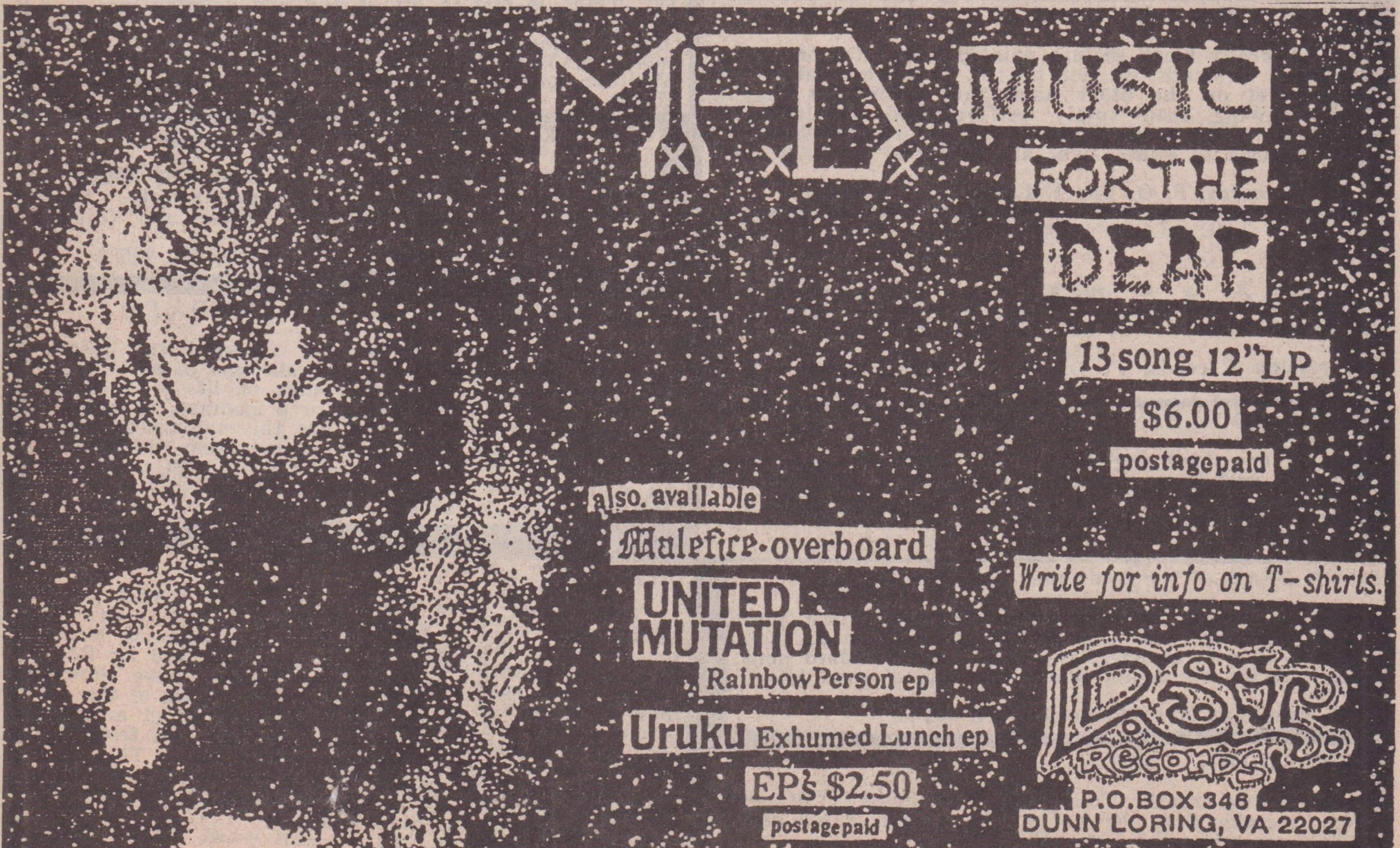

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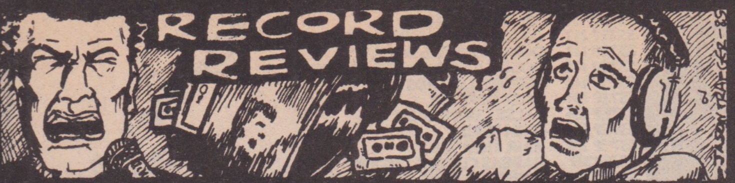

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(MS) Martin Sprouse
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

North America/ North America/ North America/ North America/ North America/ North America/ North

ACCUSED - "More Fun Than an Open Casket Funeral" LP

Mixed with the gore tunes, there's a surprising amount of thoughtful tunes, though the onslaught of music doesn't seems incongruous with sensitivity. Subjects include anti-pope, nuclear power, child abuse, religion. Musically, it's standard Combat fare, tuneless speedmetal. (TY)
(Combat Records)

ARTLESS - "Boy With A Cunt" 12"

I don't know if it's due to premature senility, living in Berkeley, or just plain spitefulness, but the older I get the more I find myself agreeing with Mykel Board's views. Maybe it's because the world sucks, and nothing the namby pamby peace punks do is going to change it. Anyway, here we have 6 raunchy but structurally diverse punkers and thrashers dealing with some of Mykel's favorite themes, including self-righteous vegetarians and radfemme thought police. I almost died laughing when I first heard "Sisterhood is Powerful," so I'd have to say this is a great mean-spirited record. (JB)
(Starving Missile c/o M. Just, Therese Giehse-Allee 30,VI, 8000 Munich 83, W. GERMANY)

BERRY PICKERS - EP

A bit disappointing. The singer has Jagger down to a tee, and the band has a mellow STONES bluesy sound like outtakes from the Rolling Stones Now LP. Live, they really rave, but here's it's pretty laid back. Roll over CHUCK BERRY. (TY)
(Dionysius, P. O. Box 1975, Burbank CA 91507)

BLAST! - "It's In My Blood" LP

A pretty bleak picture painted here. On one hand, BLAST! demands we not be led, that we awaken and fight, yet on the other hand they inform us they're withdrawing into solely self-oriented gratification. Hmmm. The music is in the FLAG-rhythm hardcore we've come to know, tight and powerful lurching stuff. (TY)
(SST Records, P. O. Box 1, Lawndale, CA 90260)

BOOM & THE LEGION OF DOOM - "Skate Thrash Grind/Detroit"

Side A is a quick, short thrasher with undecipherable screaming, while side B is an enjoyable mid-tempo basher. Not bad, but nothing overwhelming. (WG)
(Depression Records, P. O. Box 19, Battle Creek, MI 49016)

BOOM BOOM BAND - "I Want to Live" 45

A one sided single, this track is sort of a mid-tempo garagy rock tune, sounding like how a 1976 midwest pre-punk might do it, but it's new and a rarity. (TY)
(Bob Gold, 1101 Marseille Dr. #102, Miami Beach, FL 33141)

BRAIN DEAD - "The Brain that Wouldn't Die" LP

Their second LP, this one moving away from more generic hardcore into experimentation with funk, rock, pop, but all with an edge, as well as more standard punk fare. Lyrics are again above average, a good effort. (TY)
(1806 Frankfurt Ave., Louisville, KY 40206)

BREAKDOWN - cassette

Fucking brutal! Totally aggro cutthroat NYHC with some metallic licks thrown in. Lyrics are in the pissed off/fed up vein. Ferocious shit! (WG)
($4 to Carl Porcard, 23 Mohawk Rd., Yonkers, NY 10710)

BROKEN TALENT - cassette

Trash-a-mundo punk from CN. 23 tunes of good sound quality include "San Diego McMassacre,""Shemp Conquered the World, and "Get off the Stage." (RG)
($4 to TPOS, 20 Station Rd., Brookfield, CT 06804)

CAPITALIST ALIENATION - LP

DRI-ish approach, though sloppier and with trashier production. Little in the way of melody, long on raging noise and bitter political lyrics. French speakers by birth, the lyrics are in English. From Montreal, Canada. (TY)
(No addresss)

CHAIN GANG - "Mondo Manhattan" LP

Weird. After four obscure garage singles in the late '70s, these guys resurface with a video movie soundtrack LP. They do punk, garage, funk, blues, disco -- one of those wonderful mysteries. (TY)
(Lost Records, 361 Canal St., New York, NY 10013)

COFFIN BREAK - cassette

With their scary/humorous moniker, I was expecting metal, but these dudes play some cool straightforward mid-tempo to slow punk tunes. Strong material. (WG)
(816 N.E. 70th St., Seattle, WA 98115)

CONTRAS - "Cyphers in the Snow" LP

Their name is meant to reflect their musical (not their political) views, meaning a basic guitar rock band. The tempo is mid, a bit of pop and country meets an early punk sound. More often than not, they sound too clean for me. If they were really contra, they'd be today's RAMONES, not the REPLACEMENTS. (TY)
(Whittier Records, 5301 3rd Ave. So., Minneapolis, MN 55419)

CRINGER - "The Vinegar Tasters" cassette

Some pretty hot stuff here, about half thrash, half slower melodic punk with rich guitarwork. Lyrical sentiments are mostly in the "peace and freedom" category. This is AOK! (WG)
5320 Arbor Vitae, Apt. 4, Los Angeles, CA 90045)

DAVID NUDLEMEN & THE WILD BREED - EP

From the same folks that released the insane Mexican Rumble compilation, a collection of all-Mexican 60's garage badns. Now this slice of life -- basically Nudlemen is touted as a genius or a madman, probably a combination of the two, and has this suburban garage band backing his ranting. Try imagining WILDMAN FISHER trying to front the LYRES while both parties are out of their skulls on PCP. A stone gas. (DOG)
(Dennis Hopper Records, no address)

DILS - "Live" LP

For years, after they evolved into RANK AND FILE, the DILS disavowed their punk roots as vehemently as they had previously espoused punk ideals. Either they've mellowed a lot, or times are hard for R&F, but in either case Chip and Tony Kinman have allowed these recordings to see the light of day. Most of this LP is circa 1980, and shows their country sound creeping into the raw punk. The remaining tracks are from '77, but the sound quality here is really bad. This is a collector's package more than a listenable selection, harkening back to 330 Grove, Barrington Hall, and the Mab. Try to find the singles. (TY)
(Triple X Records, 6715 Hollywood Blvd. #282, Hollywood, CA 90028)

ED GEIN'S CAR - "You Light Up My Liver" LP

This live at CBGB's album will appeal to MISFITS fans, fans of melodic punk, and malevolent folks everywhere. Non-stop power, lots of tunes, and sarcasm galore. VERBAL ABUSE, move over. (TY)
(Celluloid, 330 Hudson St., New York NY 10013)

ELVIS HITLER - "Disgraceland" LP

Rockabilly meets the RAMONES, meaning ultra-fast rockabilly with powerful as hell drive and retardo lyrics. Fast as thrash, raging stuff that only a corpse like Elvis hisself couldn't get caught up in. Hot platter! (TY)
(Wanghead Records, 19620 Wahrman Rd., New Boston, MI 48164)

FALSE PROPHETS - "Implosion" LP

Produced by Giorgio Gomelsky (of YARDBIRDS fame), and "produced" it is. Horns, lots of very laid back instrumentation that serves as a backdrop for Stephan's ravings, as well as lots of musical styles running into each other, lurching into punk and back out. I think too much of the power is sacrificed in the name of variety, but other's less influenced by stylistic purity might buy it. (TY)
(Alternative Tentacles, P. O. Box 11458, San Francisco, CA 94101)

FLECKS OF DROOL - cassette

Pretty good garagy punk but what rules here are the straightforward thoughtful lyrics which conquer war, religion, homophobia, and more. Good sentiments. (WG)
($1 to Box 1403, Meaford, Ontario, N0H 1Y0, CANADA)

GRAVE-DIGGER FIVE - "The Mirror Cracked" LP

One live side, one studio that is mainly outtakes from their first LP of years ago, as well as a cut with Paula Pandora. These are the San Diegans who went on to be The MORLOCHS, and they do your basic 60's punk stuff, all snarly and ultra-cool. OK music, very sharp cover. (TY)
(Voxx Records, PO Box 7112, Burbank, CA 91505)

HAPPY WORLD - "Flowing Fields" LP

God these guys are great. After two 7"'s and this, their second album, they've moved from blissed-out thrashers into a harder, less definable full bodied sound. Some of the structures here remind me an awful lot like some SST or Touch and Go band like KILLDOZER, SCRATCH ACID or DINOSAUR. (DOG)
(Rabid Cat Records, P.O. Box 49263, Austin, TX 78765)

LUBRICATED LOVE BAGS - cassette

Rather odd. If songs were sentences, these guys are spitting out fragments because their short electronic bursts come across as unfinished. Not bad, just out of the ordinary. (WG)
($2 to Box 4024, Bayonne, NJ 07002)

NO ONE'S ALLIE - cassette

Clean powerful thrash from this new Bay Area band. Can't comment on the lyrics (none provided) but they do rip, shred,and all that. (WG)
(4703 La Madera, El Monte, CA 91732)

OFFSPRING - "I'll Be Waiting/Blackball"

What a pleasant surprise! Instrumentally varied, kick-ass punk with personal lyrics, both tracks camping out in the same area as early material by the LEFT. What's more, there are hooks, nifty guitar breaks, and more than a little arranging skill. Highly enjoyable, and recommended. (SS)
(5544 Apia Drive, Cypress, CA 90630)

PARASITES - cassette

Full-on, straightforward powerchord punk very similar to the RAMONES, who seem to be a big influence. Catchy and driving stuff, so pinheads (and Steve Spinali) should take note. *[I did. It's on my Top 15 -- Ed.]* (WG)
($4 to P. O. Box 234 Livingston, NJ 07039)

PREMATURE BABYS - "Lie, Cheat, and Steal" EP

Some basic garage thrash with socially relevant lyrics here. Punk "musicians" won't be blown away by the talent and originality, but this is very energetic and fun. (WG)
(Depression Records, P. O. Box 19, Battle Creek, MI 49016)

PSYCHO SIN - "You Axed for It" EP

Primitive production and an almost terrifying rawness make the highly distorted thrash on this one actually connect in a distinctive way -- much in the way that TERVEET KADET did it years ago. The more experimental tracks, with lyrics over drums, are less effective, but this is one unusual, interesting record. I like it. (SS)
(171 3rd Street, Jersey City, NJ 07302)

RABID LASSIE - "Camel Toes" cassette

Here's another Northern California act you should know about, cuz these jokers blast out a hot punk and thrash sound with honest positive lyrics and a lot of energy. Check this out. (WG)
(431 Gregg Place, San Ramon, CA 94583)

RANCID DECAY/MR. BUNGLE - split cassette

RANCID DECAY plays tight, raging speedcore with power and complex structures, while MR. BUNGLE serves a buffet of sounds from reggae to metal to funk, etc., which totally rocks. Cool stuff here. (WG)
($43 to Phil Riola, 15641 Pensacola St., Westminster, CA 92683)

REST IN PIECES - "My Race" cassette

These New Yorkers sound like New Yorkers -- a vicious, angry, aggressive powerful HC assault with "fed up" words. Some metallic bits but not overbearing, just forceful NYHC. (WG)
(One Step Ahead, 1716 Ocean Ave., Box 5L, San Francisco, CA 94112)

ROTTING HUMANS - "Fucked Up Can't Drive" cassette

Blistering innovative metal punk from San Jose. Includes a cover of a cover ("Psycho Chicken") and I like it. (DH)
($2 to 575 S. Market St., San Jose, CA 95113)

SIK MENTALITY - "Bad World" EP

These guys claim to be inspired by DRI, but this is mostly mid-tempo metalpunk with so-so lyrics and lotsa guitar tweedling. Yeah, it's powerful, but they should stop listening to crossover and put on early DRI for some spark. (WG)
(Mr Yuk Records, P. O. Box 66682, Houston, TX 77006)

SINATRAS - "Tater Tots Again?" cassette

Kicking off with a rad cover of the Sesame Street theme, these guys blaze out some driving melodic punk with buckets of energy present, Rad shit. (WG)
(Depression Records, P. O. Box 19, Battle Creek, MI 49016)

SODOMY LAW - "Infinity" cassette

Three straight powerful thrashers and two pounding metalcord numbers with "jugga-jugga" guitars galore. Hot shit...and a great band name, too. (WG)
($2.50 to 59 W31713 Glacier Pass, Delafield WI 53018)

SOMETHING REALLY OFFENSIVE - cassette

Fast energetic tuneful punk from the Aloha State, reminds me a bit of the FREEZE. Not sure about the lyrics, includes a tune called "Pussywhipped." Hmmm. (WG)
($5 to Scott MacKenzie, 234 Ohua #340, Honolulu, HI 96815)

STIKKY - "3 and a Half" cassette

Insanity. 39 loony thrash tunes which would make the most serious hardass punker crack a smile, and at 5.1025641¢ a song, it's a real bargain. Song title of the month: "Skinheads Move to Hungary." (WG)
($1.99 to 637 Hubbard Ave., Santa Clara, CA 95051)

SONS OF ISHMAEL - "P.M.D.A.S." LP

Two years after the "Hayseed Hardcore" EP and some lineup changes, the Canadians SONS return. This is a great album of sociopolitical thrash and the lyrics are right on target. And yes, the cover of "Stairway to Heaven" is priceless. (DH)
(Over the Top, P. O. Box 99, Guilford, CT 06437)

SUBURBAN DEATH TRIP - cassette

Great creative punk with loans of innovation and unique twists and turns. Angry personal and political words topped with tight instrumentation. Not generic by any means. (WG)
(1813 C St., Iowa City, IA 52240)

SUDDEN IMPACT - "No Rest From the Wicked" LP

Metal damage, leads, and metal structures overwhelm whatever non-cliche aspects remaining. Pretty driving, but hard to take or sift through to get any fun out of. (TY)
(Diabolic Force, 3 Stuart Ave., Willowdale, Ont. M2N 1A9, CANADA)

SYSTEM OVERLOAD - "Rocks Off" cassette

Hot straight thrash with personal lyrics. Tight, competent stuff with a good sense of melody and clean production. Good tape. (WG)
($4 to John MacKenzie, 101 Nova Ct Apt B1, Dartmouth, Nova Scotia B3A 2ZG, CANADA)

THC - "Christian Brainwash" cassette

Crossover stuff which leans a little more to the metal side. Powerful, hoarse vocals, can't decypher the words, but "Punk Virgin" sounds a bit suspicious....(WG)
($3 to Lance, 5320 Arbor Viate St. #4, Los Angeles, CA 90045)

V/A - "Cryptic Compost" cassette

A pretty hot comp heavy on the HC and speedmetal with acts like SUBVERSE, DEATH SENTENCE, FRATRICIDE, and a slew of Canadian bands. Worth checking into. (WG)
($3 to Kinakin, P. O. Box 2633, New Westminster, B.C., V3L 5L2, CANADA)

V/A - "Head on Straight" cassette

Don't let the posi-punk title scare you, cuz this fucker rocks hard with acts like PLEDGE ALLEGIANCE, HALF OFF, and FALSE LIBERTY. This rocks your gizzard! (WG)
($4 to PYA Records, 900 Azalea St., Oxnard, CA 93030)

V/A - "I'll See You In the Pit" cassette

What a wicked cool comp featuring the likes of DESECRATION, SONS OF ISHMAEL, LIFE SENTENCE, and many more. Prime choice North American acts. Booklet enclosed. (WG)
($4 to World Full of Hope, 144 Forest Hill Road, Toronto, Ontario, M4V 2L9 CANADA)

V/A - "Live at the CAB" cassette

First off, you get 70 minutes of MOTO STILL BIRTH recorded live at Jake's last show. They've been around forever and yet no one seems to know who they are. They mix thrash, metal, punk, and even a little reggae and remain politically aware in totally incoherent at the same time. Plus 20 minutes of VICTIM'S FAMILY, including three non-LP tracks. (DH)
(Randomly Rammim Records, 105 7th St., Santa Rosa, CA 94928)

V/A - "New York City Hardcore 1987" EP

Seven highly moshable tunes here, all showing some kind of searching attitudes. While there are still traces of the NY "hard" attutude, there's much more of a human quality that's replacing the naive "unity for unity's sake" approach. Bands include YOUTH OF TODAY, SICK OF IT ALL, SIDE BY SIDE, BOLD, WARZONE, SUPERTOUCH, and GORILLA BISCUITS. Pick it up, and hope that as these bands mature they will prove less mercenary and display more emotional depth than the previous wave of NYHC. (TY)
(Revelation Records, P. O. Box 1454, New Haven, CT 06506)

V/A - "Step Forward #1" cassette

Three bands share this tape: BACK TO BACK (CA) who have a hot clean thrash sound, YOUTH UNDER CONTROL (AZ) playing positive HC with energy, and LAST OPTION (AZ) dishing out fierce thrash with personal lyrics. Live recordings with booklet, great stuff! (WG)
($2 to Eric, 1926 E. Caroline Ln., Tempe, AZ 85284)

V/A - "Taking the Shitslide to Hell" cassette

A very on-target U.S. comp featuring tunage by INSTED, SCREECHING WEASEL, FRONT, DIDDLY SQUAT, and more. Another righteous rad tape from this cool label. (WG)
($4 to Flush Production, P. O. Box 1050, Richmond, CA 94802)

VERMIN FROM VENUS - "Attack of the Killer Virgin Prom Queen" EP

Old fashioned punk both in musical style and lyrical content, mainly dealing with getting fucked (take that any way you want). (TY)
(Freak Records, 1300 Rosanna Cir., Las Vegas NV 89117)

VICTIMZ OF SOCIETY - LP

VICTIMZ pride themselves on their highly sarcastic, "fuck-you" lyrics and high-velocity thrash attack. A variety of topics, from abortion and nuclear war to martians, is covered with adequate musical punch and fair production -- but the attitude is the main attraction here. (SS)
(Brain Box Records, 2109 N Narragansett Ave, Chicago, IL 60631)

VILLAINS - cassette

Totally enjoyable stuff from the crooks, catchy rockin' mid-tempo punk with oodles of energy and drive. Way bitchin'. (WG)
(Scott Martin, 1192 Mitchell #6, Tustin, CA 92680)

VISUAL DIFFERENCE - "This is the Time" cassette

Some good original singalong straightedge thrash from AZ. They mix it up well, plenty of hooks and positive lyrics you can relate to. If you like STALAG 13, UNIFORM CHOICE, etc. check 'em out! (RG)
($2.50 c/o Steve Toledo, 1917 W. 2nd St., Mesa, AZ 85201)

WHEN PEOPLE WERE SHORTER AND LIVED NEAR WATER - EP

Great thrash cover of the KINKS' "Dandy", a couple of slower tunes with a good snotty-sounding vocalist, and a recitation of the Gettysburg Address set to ominous sounds. Enjoyable. (TY)
(Trace Elements, 172 E 4th St. #11D, New York, NY 10009)

International/ International/ International/ International/ International/ International/ International/

ACTIVE MINDS - "You Can Close Your Eyes to the Horror of Reality but..." EP

One of the best EPs I've heard in a while. Raging and enraged UK political thrash on one side, like CRASS meets old DISORDER and DRI. Side one consists of about a half-dozen rippers and rants, while the flip is one long song that goes through many changes/styles. Comes with insert and record want list! (TY)
(Loony Tunes Records, 23 the Esplanade, Top Flat, Scarborough, N. Yorks YO 11 2AQ, ENGLAND)

ACTIVE RESPONSE - cassette

Yet another positive/straight-edge act from the SoCal area. You've probably heard something like this before, but it still sounds darn good, even to jaded ol' me. (WG)
($2 to 23704 President Ave., Harbor City, CA 90710)

AGEN - EP

Around since '82, this is AGEN's first solo vinyl, and their sound harkens back to pre-hardcore days while there's plenty of power here, there are plenty of tempo changes, hard postpunk sounds interspersed between the punkier parts.

(53 Records, Störtebekerstr 15, D-2810 Verden, W. GERMANY)

ARM THE INSANE - "Virus" EP

Fairly decent thrash, though a bit herky jerky at times. It's tight, but the construction and lack of tunefulness make it seem fairly generic. One tune, though, "Self Destruct," does stand out in its forcefulness. (TY)

(Reactor Records, P. O. Box 623, Cumberwell 3124 Vic., AUSTRALIA)

BOSOS - "Dar Tiden Inte Stammer/Lurad Ingen..."

The pop-punk on this 45 shows more of a vocal orientation in the melodies and background choruses, but the guitar sound is sharp and interesting. "Dar Tiden Inte Stammer", a commentary on South Africa," is especially bracing. Fine record. (SS)

(c/o Stefan Gustafsson, Hedvagen 8, 352 8, 352 49 Vaxjo, SWEDEN)

BROKEN BONES - "Trader in Death" 12"

A seven song slab, very powerful sound, metalcore, etc. Can't tell what they're singing about and no lyric sheet. Professional hardcore, leaving little room for fun or humanity. (TY)

(RFB, ENGLAND)

CHICKEN BOWELS - "Keep Our Fire Burning" EP

The fast HC on this six track EP has all the energy, gruff vocals, and power you'd want. It's also very repetitive and just on the verge of genericenss -- especially when those guitar leads kick in. "Lie & Truth" is hot, though. (SS)

(No address, JAPAN)

CHUDOKU - flexi

A very bassy instrumental sound with the occasional intrusion of synth underpins melodic female vocals on this three track flexi. One song is slow, moody, and long; the others completely forgettable. (SS)

(No address, JAPAN)

COMPOS MENTIS/POWER AGE - split EP

C.M. are from New Zealand, play fast punk a la '78 on three tunes, all of which are socio-political attacks. You probably are aware that POWER AGE come from South Africa (4 EPs out), and play highly political punk. The new drummer here wasn't broken in when the recording took place, and it shows painfully. (TY)

(Out of Order Records)

COSMIC PSYCHOS - "Lead Me Astray/No Money"

A really powerful mid-tempo cruncher on the A-side, heavy on guitar and bass, a no-letup job. The flip is a slow droner that failed to hold my attention despite its occasional outbursts. (TY)

(Mr. Spaceman, P. O. Box 548, Pasene Vale, 30494 Victoria, AUSTRALIA)

COWBOY KILLERS - cassette

Four rather ferocious tunes here, fast angry punk with spastic high pitched vocals. Pretty hot twisted material. (WG)

($3 to 80 Bryngla s, Newport, Gwent, S. WALES, UK)

DISTORTION X - "El Topo" LP

This album of gruff, terse hardcore contains more than a few moments of gritty diversity where DISTORTION X has a chance to demonstrate it's wrenching, dischordant style. Compositionally, this record lacks the good cuts it needs, but there's good power and aggression here. (SS)

(Sonic, Georg Treber Strasse 58, 6090 Russelsheim, W. GERMANY)

DRAGSTERS - "I'm Not an American/Land of the Giants"

HIghly produced power pop that's got a good beat, interesting lyrics, and a homogenized sound that removes any real guts. (TY)

(Union City, ENGLAND)

EXPLOITED - "Death Before Dishonor" LP

You gotta hand it to Wattie and co., they do keep the faith. Same old hooks, still pissed-off political lyrics, and still driving punk tunes. Lotsa thrash, some pretty repetitive, but they continue to add some variety as they have over the last several releases. On the other hand, he's gotta keep doing this -- I mean, can you imagine Wattie with a skate punk look? (TY)

(Rough Justice, ENGLAND)

EXTREMES - "From Both Sides" LP

'77 style punk that only on two or three songs rises into a musically inspiring pitch. Lyrically caustic appraisals of both world politics and poser-punk problems. With a bit more cutting loose, this would make a real dent. (TY)

(Cleopatra Records, AUSTRALIA)

GBH - "No Need to Panic!" LP

Lots more variety than usual on this release. There are some songs reminiscent of the GBH of yore, but they've slowed down their thrash on others, added a lot more melody, and even have a couple of non-thrash tunes. Can't say if it makes for a better overall record, but they're at least opening up. (TY)

(Rough Justice, ENGLAND)

GARLIC BOYS - flexi

Despite their hilarious name, this one is just mid-tempo pop-punk served up with solid guitars and rockish edges in the occasional lead breaks. "Cocky Rock Boys", with its catchy vocal chorus, is the standout; the other two songs just sit there. Okay, but not mandatory. (SS)

(No address, JAPAN)

GOOGOL PLEX - "Nail a Lie to the Counter" EP

Messy, fast, gruff, loose, riffy HC thrash abounds on this hight energetic EP -- it's really a non-stop, high-velocity assault with gritty instrumentals and raw vocals. It's also quite distinctive and very, very hot. (SS)

(No address, JAPAN)

HEIMATLOS/KROMOZOM 4 - split LP

HEIMATLOS delivers in many punk styles, all of which are done with a special "cut above" feel -- whether thrash, classic, short or long, they attack. KROMOZOM 4 are also a tight, aggressive unit whose combination of wicked thrash and goofy stuff between tracks gives them a TOY DOLLS feel. Hot record! (TY)

(Reseau Alternatif, Nounours Roizes, 23 Rue du Marecha, Joffre, 92700 Colombes, FRANCE)

HEMMUNGSLOSE EROTIK - "Nackt Im Wind" EP

Sounding like COCKNEY REJECTS to some extent, this band's 2nd EP delivers '79-type UK punk with spirited beat, choruses, and lots of spunk. Above par. (TY)

(R. Haar, Vossacker 2, 6800 Hagen, W. GERMANY)

IDIOTI - EP

A varied EP with four songs on the pop-punk side. Three are pretty decent '77-pop style, and one is a bit like a folk tune set to a beat. Not exhilirating, but okay. (TY)

(G. Obradovic, Strahingsen Bana 43, 11106 Beograd, YUGOSLAVIA)

JIVE TURKEY - "Goodbye Johnny Ray"

Rockin' pop in an English mode, but made palatable by the guitar predominance and a novel sense of melody. The chorus on "True Blue" is wonderfully catchy, and the other two tracks hold their own with a mid-tempo, bouncy style; an obscure comparison, but the sound is very much like Australia's KELPIES. Good. (SS)

(Fair Oak Farm, Huntshaw, Torrington, Devon ENGLAND)

JOEYS - "And Then I Kissed Her"/ "Rockaway Beach"/ Let's Dance"

I admit the thought of a RAMONES cover/tribute band sounds like a good idea, but this Australian configuration made up of some bigger bands there like the SAINTS and PAUL KELLY, doesn't kick as hard as it should -- so you end up with a limp shadow of the RAMONES. (DOG)

(Big Time, AUSTRALIA)

JOKERS - flexi

A two song, one-sided flexi that mysteriously appeared in a NEW ROTEEKA EP. Pretty much rock punk, and not too exciting, folks. (TY)

(Neo Family Records, JAPAN)

KYOAKUKYOJINDAN - "Kill Kill Kill" EP

A five pointed star on the front cover, costs ¥666, released June 6 -- hey wait! -- this must be satanic rock! This is one of those cases when I'm glad I don't understand Japanese; one side is a godawful drone with some woman screaming, the other side has three tracks in HC, pop-punk, and post-punk styles respectively. Poo poo. (SS)

(No address, JAPAN)

LUBRICATED GOAT - "Plays the Devil's Music" LP

The best of the lot -- the best name and the best music. The "Goat" manages to make a hideous, noisy rumble that can make you hum along. Really weird, very much inspired by the BUTTHOLE SURFERS and the RESIDENTS. They go from harsh and painful to strange and fun but it keeps you listening throughout. (DOG)

(Black Eye Records, GPO Box 211, Sydney AUSTRALIA 2001)

MESCALEROS - "She Hits Me/I've Been a Fool"

50's and '60s influences here ranging from rockabilly and R'n'B, but with a '70s rock'n'roll delivery like LITTLE BOB STORY or something. Dated, but it raves. (TY)

(Gymnote Mission c/o Didier, 7 Ave Royale, 69001 Lyon, FRANCE)

MY BLOODY VALENTINE - "The New Record by..." EP

Pop-punk with good drums and guitars, sappy vocals that detract quite a bit. Add a different vocal track and you'd have the strength of a good JESUS AND MARYCHAIN release. (TY)

(Kaleidoscope Sound, ENGLAND)

MURDER MURDER SUICIDE - "Christians" 12"

An anti-Christian rage here, sort of like the first CRASS 7" but set to a more post-punk mood. Nevertheless, it's as biting and pointed. Both male and female vocals, nice harmonies on the flipside, though the dance beat on one cut and the "prettiness" on another make them difficult to handle until the guitar and drums kick in. (TY)

(Major Records, P. O. Box 236, Pt. Melbourne, Vic 3207, AUSTRALIA)

NAPALM DEATH - "Scum" LP

Hey, if you absolutely hate tunes in your music and vocals you can't understand at all, this album's for you. Very fast, very metal-influenced, very gruff and very political. Sorta like old DISCHARGE meets every modern speedmetal band. (TY)

(Earache Records, P. O. Box 144, Nottingham N63 4GE, ENGLAND)

NEW CHRISTS - "The Black Hole"/"Addiction"

Not quite as hard and loud as their other releases but because they've shifted their gears a little the sound here is less Detroit-styled rock and more slower, moodier that resembles the best of the FLESHEATERS and the GUN CLUB. (DOG)

(Citadel Records, P.O. Box 316, Darlinghurst, AUSTRALIA 2010)

POLITICAL ASYLUM - "Someday" 12"

Very calm peace punk sounds, to the point of sounding like the CAPTAIN AND TENNIELE or 7 SECONDS (slight exaggeration, Kevin). A couple of tunes have some verve, but overall this is snooze material. From Scotland. (TY)

(We Bite Records, Moltkestr 15, 7400 Tübingen, W. GERMANY)

PRIMEVILS - "Chicken Factory" LP

After releasing one of the neatest garage singles of last year, "Saw My Name Written on a Tombstone" (included here), the Primevils went on to record this album which showcases both sides of their musical styles. You get some fantastic, catchy instant-garage-classic songs as well as some slower, dirge-y drone songs. Great record. (DOG)

(Greasy Pop Records, PO Box 136 Rundle Mall, Adelaide 5000 South AUSTRALIA)

PURE MANIA - "One Step Ahead" EP

Like their last EP, this one is not manic at all. One punk tune, one pop tune, and a disco tune. Maybe this is wacky in Sweden, but I don't get it. (TY)

(PM Records, SWEDEN)

REJECTED - "Final Offence" LP

For the most part, this is mid-tempo English type punk, though every now and then a bit of thrash creeps in to remind you it's not 1979. Decent, but not powerful or catchy enough to be really memorable. (TY)

(Spew Records, Sydney AUSTRALIA)

REPTILES AT DAWN - "After the Plague" double 45

Their sound lurks somewhere near the STOOGES with a dash of early SAINTS to spice it up. Songs do go on and on, but I guess on the right drugs you can hang with it. (TY)

(New Rose, FRANCE)

SM-70 - "Uber Dem Fensiets" EP

SM-70, hailing from W. Germany, opt for short, fast songs in a messy thrash mode. It's a style that's familiar, and you can bet there's loads of aggro and a pummelling sound from track to track -- it's also, despite its effectiveness, a trifle too common to make a major impression. Still, it's good. (SS)

(Jens Walter, Gralslourgsteig 45, 1000 Berlin 28, W. GERMANY)

SAD SOCIETY - "Contaminate/Ambition"

This band's sound here is rockin', but their punk sound is pretty muted by smooth production, which limits the power and accents the pop. A bit too polished. (TY)

(X-Cert, 29 Durar Dr., Clermiston, Edinburgh EH4 7HW, SCOTLAND)

SCREAMING FOETUS - "Protest from the Womb" EP

A hilarious sleeve introduces four HC numbers along fairly predictible lines: mid- to -fast tempo, shouted vocals, messy guitars, mosh intros, and no melody whatsoever. The energy's cool, but more originality is needed here. From South Africa. (SS)

(Common Ground, P. O. Box 490, Laguna Beach, CA 92652)

SHALA - "Hard and Loose" flexi

A four-song rlease, doing very bouncy and catchy '77 punk. Distinguishing features are a really fuzzed guitar and good snarly vocals. Cool. (TY)

(Great Junk Records, JAPAN)

SHELL SHOCK - "Self Defence" EP

Terse, speedcore riffing energizes this fast, to-the-point trio of songs. The abrasive vocals are quite good, and the guitarwork aims for original reworkings of the basic 'core figures we've come to expect from this genre. Verdict: a top-notch example of the style, though not exactly my cup of tea. (SS)

(Explosion, JAPAN)

SOUP DRAGONS - "Can't Take It No More" 12"

More of their BUZZCOCKS imitations, though it's not any more rockin' on this live recording than their studio material. They do indulge in a cover of "Purple Haze", which is HENDRIX on white bread. (TY)
(Raw TV, ENGLAND)

SPUNKY BOYS - "Kids are Alright" EP

The rambunctious pop-punk on this record has a pleasantly tough powerchord instrumental sound (abetted by sloppy, but good arrangements), and screamed vocals over the whole thing. The two songs on the A-side rock, while the one on the flip is less special. (SS)
(Strawberry Records, JAPAN)

STREBERS - "Oga for Oga" 12"

Echoes of ASTA KASK and 6-10 REDLOS reverberate through the eight tracks on this fourth release from this Swedish band. Melodic, driving pop-punk is the order of the day, and it's handled with style and verve. Nice choruses, powerful instrumentals -- a good showing. (SS)
(Chicken Brain Records, Box 3016, 125 03 Alvsjo, SWEDEN)

THUG - "Dad"/"Thug"

A noisy and confusing blast of electrical air that throbs and throbs like a bad toothache. the only thing I could come close to comparing it to would be CABARET VOLTAIRE's "Nag Nag Nag" era. Great. (DOG)
(Black Eye Records, GPO Box 211, Sydney, AUSTRALIA 2001)

TOTALITAR - "Multinationella Mordare" EP

TOTALITAR, with a grinding HC guitar approach and a tasteful speedcore edge, pummel out five tracks on this one. The closest comparison I can think of is ANTI-CIMEX, and the vocals on this one manage to convey a real sense of urgency and power. Very strong release. (SS)
(Andreas Lonnvquist, Jarnvagsgatan 4, S-824 00 Hudiksvall, SWEDEN)

U.I.C. - "Our Garage" LP

Really powerful garage rock n roll with lyrics that are unpretentious but not dumb. Sound like '76 era pub rock n roll with some '77 hindsight. Title track is an apt anthem.
(Fringe, Box 670 Station A, Toronto, Ont. Canada M5W 1G2)

ULTIMO GUBIERNO/RUIDO DE RABIA - split LP

This duo of Spanish bands demonstrate a remarkable similarity to Finnish bands from '82 or so. U.G., with their ultra-fast, messy thrash sound, is reminiscent of that first BASTARDS EP; R.D.R, with more extended song structures but the same general style, recalls the first EP by RIISTETYT. Althogether, rather like a blast from the past, and recommendable for the U.G. side. (SS)
(M. Mar Garcia Lopez, Apd. 2163, 09080 Burgos, SPAIN)

UP FUXX - "Play the Wanton Punk Rock" EP

This is simple, three-chord punk with basic production and messy vocals -- all played in a moderate tempo. The four songs here sound uninspired and rather monochromatic, though I did like the harmonica break in "Control U." (SS)
(No address, JAPAN)

VAMPIRE LOVERS - "Buzzsaw" 12"

Three songs, all good garage/'77 punk with good production. Pretty decent lyrics, too, highly caustic towards retardo-punk attitudes. Cool. (TY)
(A. Conrad, P. O., Sunnybrook, Brisbane 4109, AUSTRALIA)

V/A - "Attaque" EP

An all-Japanese release for those who can't locate the stuff. Contains a track or two from DEADLESS MUSS, SO WHAT, DETROIT, and FUCK GEEZ. Decent thrash material, nothing lame but little awesome from the current crop. (TY)
(Jungle Hop Int'l, BP 136, 94733 Nogents, Mazne, FRANCE)

V/A- "Future Now" flexi

This flexi comes with the first issue of Future Now UK zine and features one song each by HERESY, STUPIDS, and DEPRAVED (now called VISIONS OF CHANGE). All three songs are great, each with its own style of thrash, all backed by high energy and good intentions. (MS)
(Future Now, Flat 2, 10 Beech Ave., Sherwood Rise, Nottingham, NG7 7LL, ENGLAND)

V/A - "Not the Comfy Chair" cassette

A six band comp which features the catchy punk of ALLIGATOR PARADE, HALF OFF's powerhouse thrash, and GOV'T THRASHER's hot noise. A hot consistent tape. (WG)
($5 to Andrew Heppinstall, P. O. Box 110, Whyalla 5600, South Australia, AUSTRALIA)

V/A - Omunibus Vol.2" 8" flexi

NEW DRUGS, the 5678's, SHUFFLE, and another band whose name is in Japanese present cowpunk, SHIRELLES/DOLLS-style early '60's stuff, and '77 punk. Weird mix to say the least, though the SHUFFLES's "Working Class" has SHAM catchiness. (TY)
(Shinkankakuha, JAPAN)

V/A - "Raw Cuts Vol. 3" LP

This selection of neo-'60's bands covers Germany. Bands like LEGENDARY GOLDEN VAMPIRES, the CHUD, BEATITUDES, SHINY GNOMES, and more drop all over the turntable for your delight. Nothing too raving here, just fifty mike doses. (TY)
(Satellite Records, ENGLAND)

V/A - "Snarl" cassette

A damn good comp of Icelandic acts ranging from straightforward punk to more conventional rock sounds. SOGBLETTIR, GULT AD INNAN, and the DAISY HILL PUPPY FARM stand out as the best., (WG)
($5 to Verdanumusik, Alfholsvegur 30A, 200 Kopavogur, ICELAND)

V/A - "Waste Sausage" LP

A grand collection of Australian sludge/noise bands. Great names too -- BUSH OYSTERS, PURPLE VULTURE SHIT, LUBRICATED GOAT. Also includes the last track ever by the now defunct GRONG GRONG. (DOG)
(Black Eye Records, GPO Box 211, Sydney, AUSTRALIA 2001)

V/A - "Where Birdmen Flew" LP

One track each from thirteen primal Aussie punk bands, most being off '77 era singles and most being hot! VICTIMS, RADIO BIRDMAN, ROCKS, NEWS, PSYCHO SURGEONS, RAZAR, LEFTOVERS, X, THOUGHT CRIMINALS, SCIENTISTS, and more. As many U.S. bootlegs claim Australian addresses, this release claims a U.S., but don't be surprised if no one's home. (TY)
(Taz Devil Records, 18 Taylor Pl., Fitzroy GA 30306)

VULTEES - "Kick It Out"/"Live or Die"

One of my favorite young, unknown Australian bands. They have the same kick and drive of a group like the HARD-ONS but they're not as goofy. More somber in the style of the GUN CLUB or DREAM SYNDICATE. (DOG)
(Waterfront Records, P.O. Box A517, Sydney South 2000 AUSTRALIA)

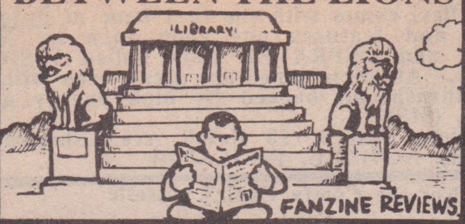
WARNERS/BYGONE ERA - split EP

The BYGONE ERA sound is just that, '78 all the way, relying on a steady and fast punk beat. WARNERS too are a blast from the past, with gruffer vocals and more rock-type guitars. Two songs each. (TY)
(Onslaught Records, P. O. Box 35-469, Browns Bay, Auckland, NEW ZEALAND)

WYLDE MAMMOTHS - "Go Baby Go!!" LP

Well, they've heard early PRETTY THINGS-type primitive R'n'B, especially the Jagger-like vocals, raw plunky guitar sound (though nowhere as grungy as the THINGS), etc. Out of Sweden. (TY)
(Crypt Records, PO Box 9151, Morristown, NJ 07960)

BETWEEN THE LIONS



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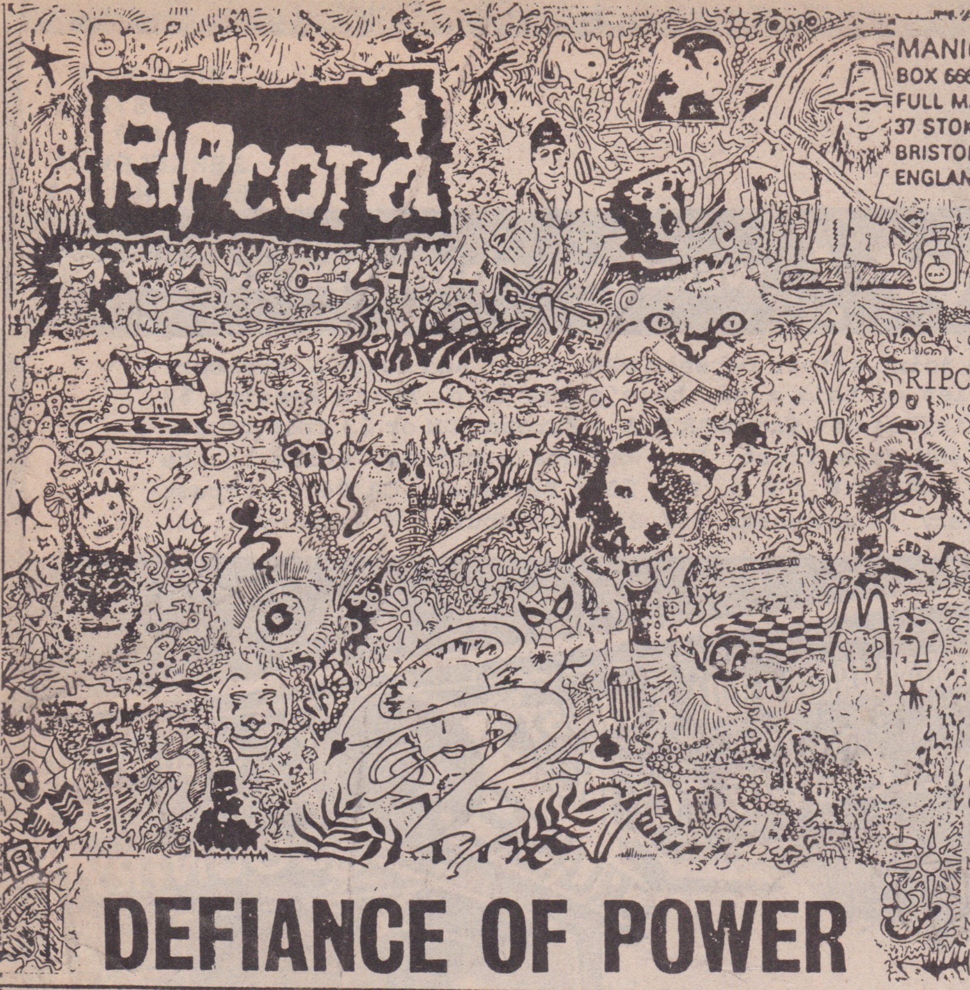

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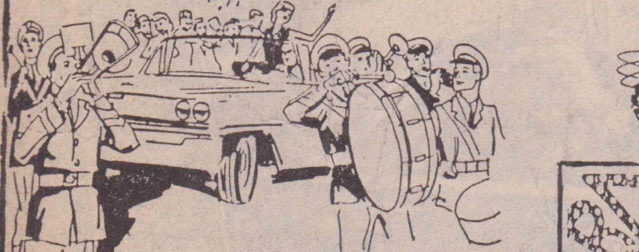

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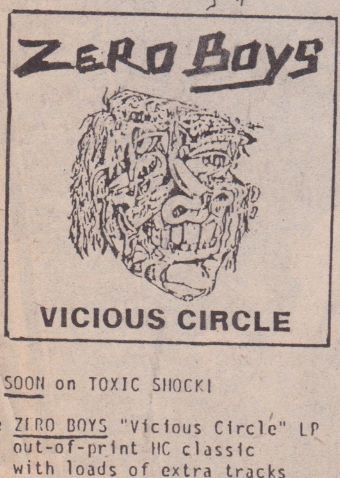

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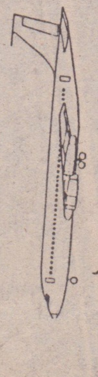

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